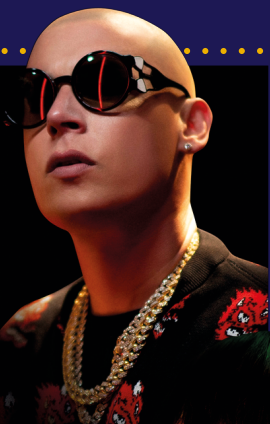




ifpi | representing the
recording industry
worldwide

Global Music Report

FULL REPORT: DATA AND
ANALYSIS FOR 2019



09.26.2020

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Contents

Full Report: Data and Analysis

Global Music Market 2019 in Numbers	05	Analysis By Format: Consumption Formats Overview	63
Introduction – Frances Moore	06	The Continued Rise of Subscription Streaming	65
IFPI Global Recording Artists of 2019	07	The Resilience of the Physical Market	69
Global Market Overview 2019	11	In Detail: Streaming	71
Figures by Format 2019	13	In Detail: Downloads & Other Digital	73
Figures by Region 2019	15	In Detail: Synchronisation	74
Local Engagement to Shape The Global Environment	17	In Detail: Physical	75
Focus On: Launching Def Jam South East Asia	21	In Detail: Performance Rights	77
Focus On: Chocolate City - at the heart of Nigeria's vibrant music scene	23	Analysis By Geography: Regional Overview	81
Focus On: India, beyond Bollywood	26	European Acceleration	83
An Evolving Partnership with Artists	29	US Driving Growth	85
Case Study: Billie Eilish	33	In Detail: US & Canada	87
Case Study: Tia Ray	35	In Detail: Europe	89
Case Study: Rosalía	37	In Detail: Europe Major Markets	91
Focus On: German urban music boom	39	In Detail: Asia	93
Putting Artists at the Heart of Innovation	41	In Detail: Asia Major Markets	95
Focus On: Empowering artists in the data age	46	In Detail: Latin America	97
Focus On: Accelerator Network - driving innovation around the world	48	In Detail: Latin America Major Markets	99
Creating a Fair Environment for Music	51	In Detail: Australasia	101
Data and Analysis	54	Country Data Pages	103
The Global Recording Industry in 2019	55	Methodology and Sources	158
IFPI Global Charts	57	Per Capita Revenues	159
IFPI Global Singles Chart	59	Market Summary	160
IFPI Global Album Chart	61	Global Revenue Share by Format	161
		US\$ Exchange Rates 2019	163
		International Certification Award Levels	164
		Notes on Award Levels	166
		Sales Tax On Sound Recordings 2019	168
		About IFPI	169

• IFPI 2020

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Global Music Market 2019 in Numbers

+8.2%
Global revenue growth

+24.1%
Growth in paid streaming revenues

56.1%
Streaming share of global revenues

+22.9%
Growth in overall streaming revenues

-5.3%
Physical revenue decline

+33.5%
Growth in paid streaming subscribers

Drake photo by
Caitlin Cronenberg

Introduction

Providing a light in difficult times

By its very nature, IFPI's annual *Global Music Report* is retrospective. Featuring our uniquely global charts, financial results and reports on the people behind the music, it reviews the state of the recorded music sector for the prior year. As such, it was originally drafted prior to the global COVID-19 pandemic.

The document you are reading shows the results of the successful work and investment of record companies and their artists.

Today, as we issue the report, the world faces a pandemic that presents challenges unimaginable just months ago. In the face of this global tragedy, the music community has united behind efforts to support those affected by COVID-19. This is a critical and ongoing priority as our member record companies work to continue to support the careers of artists, musicians and employees around the world.

It has been heartening to see how music has helped once again to unite, inspire and heal.

We see that music's timeless power, like the resilient strength of humanity itself, is a light even through difficult times.



Frances Moore
Chief executive, IFPI



IFPI Global Recording Artists of 2019

The IFPI Global Recording Artist chart is the only ranking to accurately measure consumption across all formats (including streaming channels, digital and physical album and singles sales) and all countries, for each calendar year. Here is a list of the biggest artists of 2019.

IFPI GLOBAL RECORDING
ARTIST OF THE YEAR
Ifpi

01



Taylor Swift

02



Ed Sheeran

03



Post Malone

04



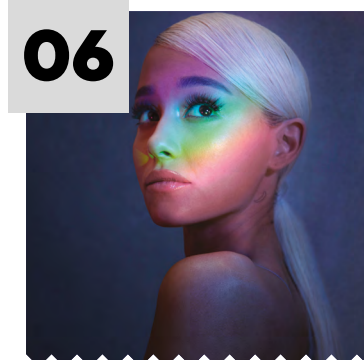
Billie Eilish

05



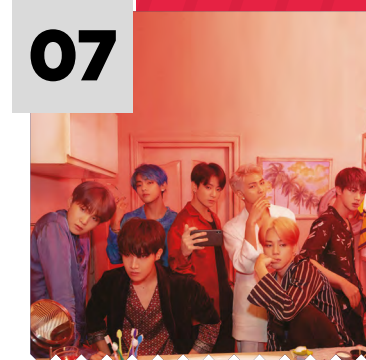
Queen

06



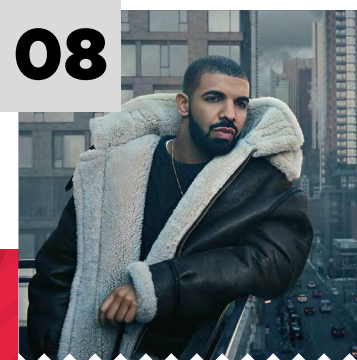
Ariana Grande

07



BTS

08



Drake

09







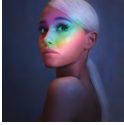


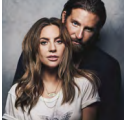

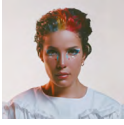
Lady Gaga

10













The Beatles

Global Top 10 Digital Singles of 2019

	Artist & Title	Global converted track equivalents (m)
01	 Billie Eilish bad guy	19.5
02	 Lil Nas X Old Town Road	18.4
03	 Shawn Mendes, Camila Cabello Señorita	16.1
04	 Post Malone, SwaeLee Sunflower	13.4
05	 Ariana Grande 7 rings	13.3
06	 Tones and I Dance Monkey	11.4
07	 Ed Sheeran, Justin Bieber I Don't Care	10.3
08	 Lady Gaga, Bradley Cooper Shallow	10.2
09	 Lewis Capaldi Someone You Loved	9.1
10	 Halsey Without Me	9.1

Source: IFPI. Includes audio streams, video streams and permanent downloads on a global basis, across calendar year 2019, using track equivalent units to combine measurements of digital sales and streams. For top 20 digital singles please see p60 of this report.

Global Top 10 Albums of 2019

	Artist & Title	Units (m)
01	 ARASHI 5x20 All the BEST!! 1999-2019	3.3
02	 Taylor Swift Lover	3.2
03	 BTS MAP OF THE SOUL : PERSONA	2.5
04	 Lady Gaga A Star is Born OST	1.2
05	 Billie Eilish WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?	1.2
06	 Queen Bohemian Rhapsody	1.2
07	 Ed Sheeran No.6 Collaborations Project	1.1
08	 Ariana Grande thank u, next	1.0
09	 Rammstein Rammstein	0.9
10	 The Beatles Abbey Road	0.8

Source: IFPI. Includes physical and digital download albums to rank the biggest albums of 2019. The chart includes physical and digital album unit sales only. For top 20 global albums please see p62 of this report.

Global Market Overview 2019

Record companies work for a sustainable music sector

In 2019, the global recorded music market grew by 8.2%, its fifth consecutive year of growth.

The growth was predominantly driven by fans' increasing engagement with music on paid streaming services, with the number of paid streaming accounts rising to 341 million by the end of 2019 and associated revenue increasing by 24.1%.

The world's top ten markets all demonstrated growth, with the exception of Japan. There was particularly strong growth in paid streaming with all top 10 markets experiencing double-digit growth in paid streaming revenues.

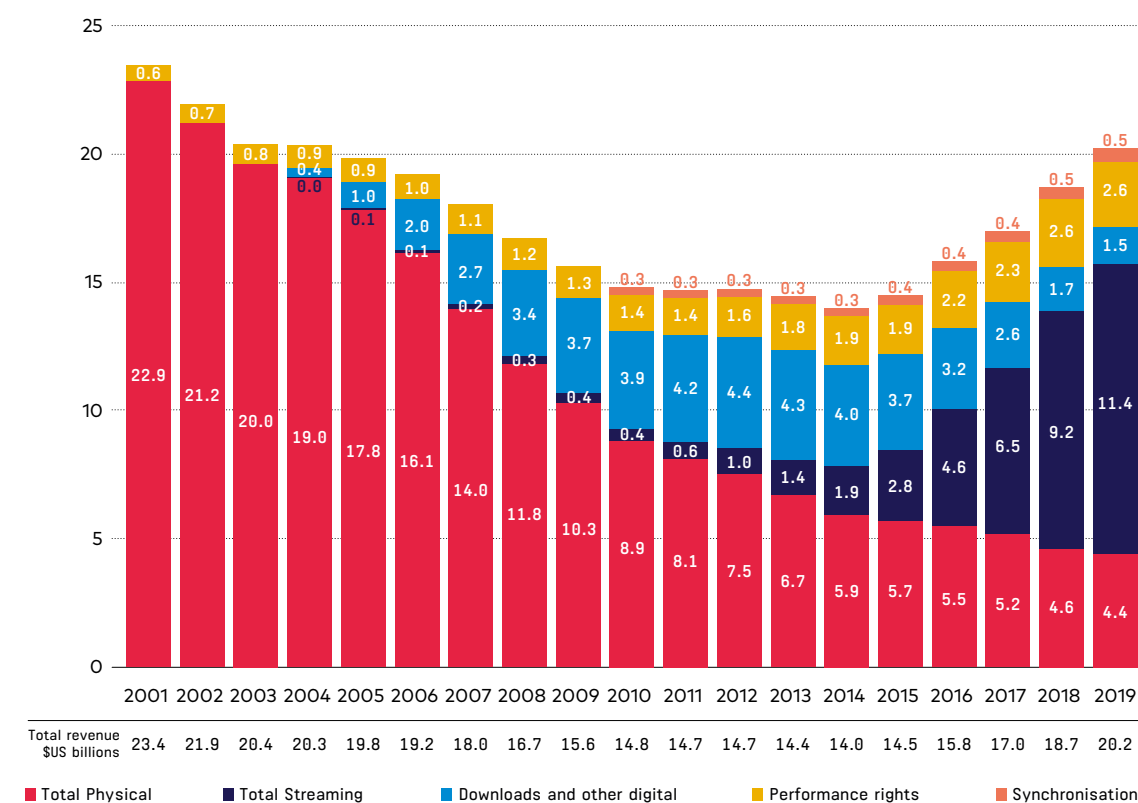
Record companies have been focused on fostering a sustainable environment for music in markets around the world. They continue to invest, even through difficult times, not only in artists and their music, but also in the people and infrastructure crucial to future growth.

To enable this to continue, particularly given the uncertainty created by the COVID-19 crisis of 2020 which is impacting all parts of the music community, the policy environment must support and empower those who invest in artists and reflect the modern, future-focused recording industry. Record companies are working around the world to ensure this is the case, to support their artists and people through the current crisis, and prepare for a hopefully robust recovery from it.

Lana Del Rey photo
courtesy of Universal Music Group

Lizzo photo
by Jabari Jacobs

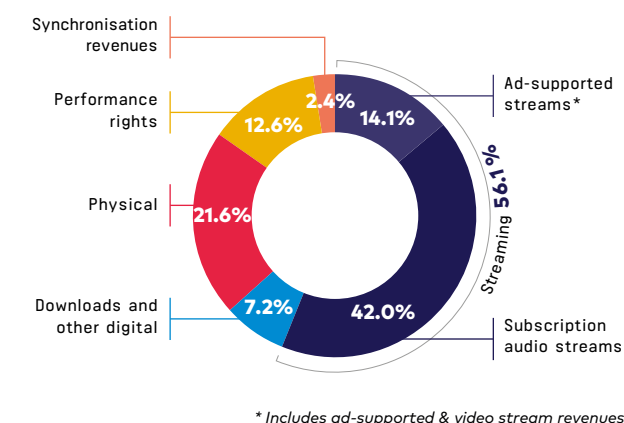
Global Recorded Music Industry Revenues 2001-2019 (US\$ Billions)



Top 10 Music Markets 2019

- 01 | USA
- 02 | Japan
- 03 | UK
- 04 | Germany
- 05 | France
- 06 | South Korea
- 07 | China
- 08 | Canada
- 09 | Australia
- 10 | Brazil

Global Recorded Music Revenues by Segment 2019



Figures by Format 2019

Global recorded music revenues totalled US\$20.2 billion in 2019, an 8.2% increase on 2018 and the fifth consecutive year of growth, fuelled by growth in paid subscription streaming.

STREAMING

Overall streaming revenues – the dominant revenue format globally – climbed by 22.9% in 2019 to US\$11.4 billion. Making up more than half of global recorded music revenue for the first time in 2019, streaming now accounts for 56.1% of the total market. Within this picture, paid audio streaming was once again a key driver (+24.1%) with nearly all markets worldwide reporting growth in this area for a second year.

↑ 22.9%

DOWNLOADS AND OTHER DIGITAL

Excluding streaming, digital revenues saw a drop of 15.3% in 2019, largely driven by steep decline across multiple markets in download revenues, a format which now accounts for just 5.9% of the total market. Latin America, the region with the steepest decline in non-streaming digital revenues, also saw the highest gains in overall streaming growth, highlighting the migration of digital revenues towards streaming formats.

↓ 15.3%



Tenille Townes photo by Matthew Berinato



Tiwa Savage photo courtesy of Universal Music Group

PHYSICAL REVENUE

While physical revenues declined globally in 2019 (-5.3%), and now account for around a fifth of the overall market (21.6%), they fell at a lower rate than the previous year (-10.3%). However, a small number of countries experienced growth in physical revenues, including the United States (the world's biggest music market, +3.2%), and Spain (+7.2%). Revenues from vinyl rose by 5.3%, now making up 16.4% of overall physical revenues.

↓ 5.3%

PERFORMANCE RIGHTS REVENUE

Revenues from performance rights – use of recorded music by broadcasters and public venues – posted a decline of 3.6% in 2019 but this is largely attributable to one-off settlements in 2018, which inflated the prior year's revenues in this area. Compared to 2017, 2019 performance rights revenues showed a comparable growth rate of 8.7%.

↓ 3.6%

SYNCHRONISATION REVENUE

Synchronisation – the revenue from the use of music in advertising, film, games and TV – saw growth of 5.8%, a drop from the previous year's rate of growth (+11.6%) but maintained a similar share of overall revenues (2.4%).

↑ 5.8%

Figures by Region 2019

All regions recorded growth in 2019.

Asia

↑ 3.4%

Asia saw overall growth of 3.4% in 2019. This was a slower rate of growth than the previous year (+12.3%), largely as a result of a slowdown in the region's largest market, Japan (-0.9%), which saw a decline in physical sales (-4.8%), the dominant format in that country. Excluding Japan, Asia experienced double-digit growth (+11.5%), boosted by strong uptake of paid subscription streaming.

Because of the size of the Japanese market, physical sales remain the largest revenue stream in the region (48.5% of the market total); however, 2019 was the first time physical's share fell below 50% of all revenues. Asia's next three largest markets – South Korea, China and India – all experienced strong growth, with South Korea seeing an increase of 8.2% and double-digit gains of 16.0% and 18.7% respectively in China and India. There was also growth in performance rights (+4.0%) and synchronisation which grew by 23.5%, driven by strong synch revenues in Japan.

Australasia

↑ 7.1%

Australasia grew by 7.1% and mirrored other regions with growing digital revenues (+11.6%) and a drop in physical format revenues (-20.4%). Australia, a top 10 market, recorded growth of 6.0% with neighbouring New Zealand posting an increase of 13.7%. Both saw gains in digital, particularly in paid streaming revenues which were up 20.9% and 30.1% respectively.

Performance rights revenue rose by 11.2% while synchronisation revenues dipped by 3.8%.

Europe

↑ 7.2%

Europe, the world's second largest region for recorded music revenue, grew by 7.2%, a marked increase on the prior year when the market was almost flat (+0.2%). This was due to a variety of factors, including strong growth in some of the region's biggest markets – including UK (+7.2%), Germany (+5.1%), Italy (8.2%) and Spain (16.3%) – and gains in streaming revenue across a number of countries (up 24.1% overall).

Digital's share (streaming plus downloads and other digital formats combined) of the market in Europe crossed 50% for the first time (55.0%). In total, 18 markets posted more than 20% growth in overall digital, with paid streaming in Europe growing by 22.4%. In contrast, physical revenues dropped by 8.3%.

The region experienced a decline in performance rights revenue, which fell by 1.2% while synchronisation revenues climbed by 5.2%.

Latin America

↑ 18.9%

Once again, driven by strong gains in digital, Latin America recorded the highest rate of growth globally, increasing by 18.9% up slightly from the prior year's growth of 17.3%. At 24.6% the region also reported the highest digital growth rate with every market seeing double digit growth in this area. Digital now accounts for almost three quarters of the market, reaching a share of 74.6% in 2019.

Latin America also posted double digit growth in performance rights revenue (+10.6%), while physical revenues declined, dropping by 28.7%. Synchronisation revenues grew by 9.4%.

The overall upward trajectory was reflected across the region's three largest markets: Brazil (+13.1%), Mexico (+17.1%), and Argentina (+40.9%).

US & Canada

↑ 10.4%

Growing by 10.4% in 2019, the US and Canada remains the largest region for recorded music revenues, accounting for 39.1% of the global market. The US rose by 10.5%, its fifth consecutive year of growth. Canada, which was largely flat the prior year, increased by 8.1% in 2019.

Overall digital formats now account for 77.8% of the market in the region, passing the three-quarter mark in 2019 (up from a 74.2% share in 2018) and the highest overall digital share of any region.

While growth was predominantly driven by revenue gains in subscription streaming, the region was the only one to buck the global trend of physical revenue decline. Climbing by 2.0%, physical revenues were boosted by the ongoing renaissance in vinyl format sales, with revenues up by 12.4%.

Performance rights revenue was significantly down (-14.6%). This was chiefly due to large one-off settlements in the region for the prior year which were not repeated, and which contributed to the overall global drop in this area. Synchronisation revenues grew by 3.0%.

Local Engagement to Shape the Global Environment

Record companies work to help develop the local music ecosystems from which artists are emerging, ensuring that music cultures within these countries can develop and grow. Alongside this, they provide a global platform – through resources and expertise – to help artists engage with fans around the world.

'OUR PRIORITY IS TO BUILD THE LOCAL ECOSYSTEM AND SUPPORT LOCAL ARTISTS'

Adam Granite, Universal Music's EVP, Market Development, is excited by the opportunities for record companies to help develop emerging music markets. He believes it must be done with a clear willingness to learn from local music communities and work in partnership with them.

"We need to always listen to what the music fan is telling us; how do they want to interact with artists and enjoy music? That's how we target our investment and, by applying that at a local level, ensure that each territory is supported appropriately.

"We need to prove – and then prove again and again – that our priority is to build the local ecosystem and support local artists.

"And if we do that properly, it benefits everyone, because it brings awareness and infrastructure to the market. It bolsters the whole music scene, not just artists signed to major record companies. All artists – and all labels – will, I hope, benefit from strong and well-supported digital partners, from work on copyright protection, public performance income and more."

Stu Bergen, CEO, International and Global Commercial Services, Warner Music, reinforces the need for the right policy environment to support market growth. "Signing, nurturing and breaking new talent is what fires up all of us working in record labels. We look to invest in talent around the world and that's always made easier when the legal environment we work in is fit for purpose.

"We need to prove – and then prove again and again – that our priority is to build the local ecosystem and support local artists."

ADAM GRANITE
EVP, Market Development,
Universal Music

"We're always happy to engage with policymakers to explain how the music industry works and show how the right legal framework can boost their creative sectors."

STU BERGEN
CEO, International and Global Commercial
Services, Warner Music

"For instance, countries such as China, Russia and South Korea have taken big strides to improve their copyright laws and that's helped us do more business in those markets. This is great news for artists and fans as we've been able to grow our rosters and release more music. We're always happy to engage with policymakers to explain how the music industry works and show how the right legal framework can boost their creative sectors."

For Sony Music Entertainment's President of Continental Europe and Africa, Daniel Lieberberg, creating the right environment and culture within a record company is also a crucial element of future growth. "We must ensure we have the best possible culture within our companies. Firstly, this means being exciting to work with – our partners and artists want to be involved with a dynamic business.

"But it also goes further than that, we're investing in being socially conscious in the countries we're working in – whether it's environmentalism, social change, gender equality or cultural diversity. We are engaging so many different people with our artists' content, we need to show them we're paying attention and that we share their goals on these issues.



Maisie Peters photo
courtesy of Warner Music

Shawn Mendes photo
by Ruven Afanador

ENGAGEMENT

"That commitment must start at the very top of our company – with the people in charge – and should echo the support and activities from across all of our teams."

'INVESTING IN LOCAL TALENT IS A SIGNIFICANT FOCUS FOR US'

Simon Robson, President Asia, Warner Music, is encouraged by the growth of domestic repertoire as a percentage of overall consumption in the region: "Investing in local talent is a significant focus for us, and we're signing talent who we feel will not only become career artists here but can also find a global audience."

Obviously, several K-pop artists have already made their mark on the world stage (and in the global charts), but Robson believes this is the start of broader trend. "We've held songwriting camps in Stockholm for our emerging young Asian artists, linking them with some very exciting producers. And we've also

been sending some of our Chinese artists to LA, to write and record, connecting them to genuinely world-renowned producers."

"We have to represent all cultures, and represent them fairly, with integrity."

DANIEL LIEBERBERG
President, Continental Europe and Africa,
Sony Music Entertainment

One Chinese Warner artist already breaking out globally is Tia Ray [see page 35]. Robson says: "She is a perfect example of a Chinese artist with huge international potential. She has a stunning voice and has been influenced by music from around the world."

"We've introduced her to all the Warner Music Managing Directors and created opportunities for various collaborations. She's already worked with Jason Derulo. She did a showcase at our LA office last year and blew everyone away."

Last year Sony Music demonstrated its commitment to China by opening a new office at Lang Yuan Vintage in the Chaoyang District of Beijing, complete with recording studio and performance space – both signifiers, says Andrew Chan, the company's Managing Director in China, of their 'artist-first' approach.

"The new office is a very visible endorsement of Sony's focus on China and our belief in the future of the territory. It's also representative of our dedication to find, and work closely with, more talent in China. We're saying to artists, 'this is for you, this was built with you in mind'".



Paulo Londra photo by Hazz

Chan reflects on the importance of offering a full package of support to the artists they work with: "Our values have to be about more than just financial investment. We research and analyse the data, we look at the brand opportunities, we work out the right traditional and digital marketing strategies and, crucially, we look at the global picture; we tell the artist how we can build their career around the world. That's how we attract the best talent, artists with a vision and ambition that we can help realise."

In addition to Sony Music's flagship new office in Beijing, further evidence of its expansion in Asia includes a recently opened second presence in China, in Chengdu, plus investments in TV talent shows, soundtracks and label joint ventures across the region.

These efforts are part of Sony Music's focus on driving investment into local artists and increasing domestic market success, reflecting the strength of the local repertoire in each individual market and the need for tailored, market-by-market solutions.

Daniel Lieberberg, President, Continental Europe and Africa, Sony Music Entertainment, says there is a balance of responsibility to be struck in regional investment, between exposing local artists to a wider audience, whilst also catering to domestic audiences and helping to build infrastructure country-by-country: "On the ground, where our teams work, it's more important than ever to develop a market by engaging with local players, new DSPs, convincing the existing DSPs to expand into new markets, and also having the right assets to succeed locally, because that's completely different to breaking globally."

"We work with successful global repertoire from West Africa for instance, but it is just as crucial to ensure we're supporting the growth of local artists and local music scenes."

"Africa is so diverse, and not all of its music will find a global audience, but that doesn't mean it won't be a focus for us. We have to represent all cultures, and represent them fairly, with integrity – making sure we put the effort and investment in, especially as regards A&R, as we do in territories which historically might have more global appeal."

"Our values have to be about more than just financial investment. We research and analyse the data, we look at the brand opportunities, we work out the right traditional and digital marketing strategies and, crucially, we look at the global picture."

ANDREW CHAN
Managing Director, China, Taiwan and
Hong Kong, Sony Music Entertainment



Karen Mok photo by Mok-A-Bye Baby Workshop

ENVIRONMENT

FOCUS ON

Launching Def Jam South East Asia

'WE HAVE TO MAKE SURE THE MUSIC IS TRUE TO THE REGION AND TO THE LEGACY OF DEF JAM'

In September 2019, Universal Music launched Def Jam in South East Asia, opening a new chapter in one of the most storied labels in modern music history, and a huge new opportunity for one of the most dynamic regions in the business today.

Adam Granite, Universal Music's EVP, Market Development, a key figure at the forefront of the venture explains the ethos behind it: "The most encouraging – and important – thing that I've seen since we launched Def Jam South East Asia is the response from the artistic community. This isn't a vanity thing or a branding exercise; it's about building a culture and about wanting to be part of a unique hip-hop culture in South East Asia for many years to come.

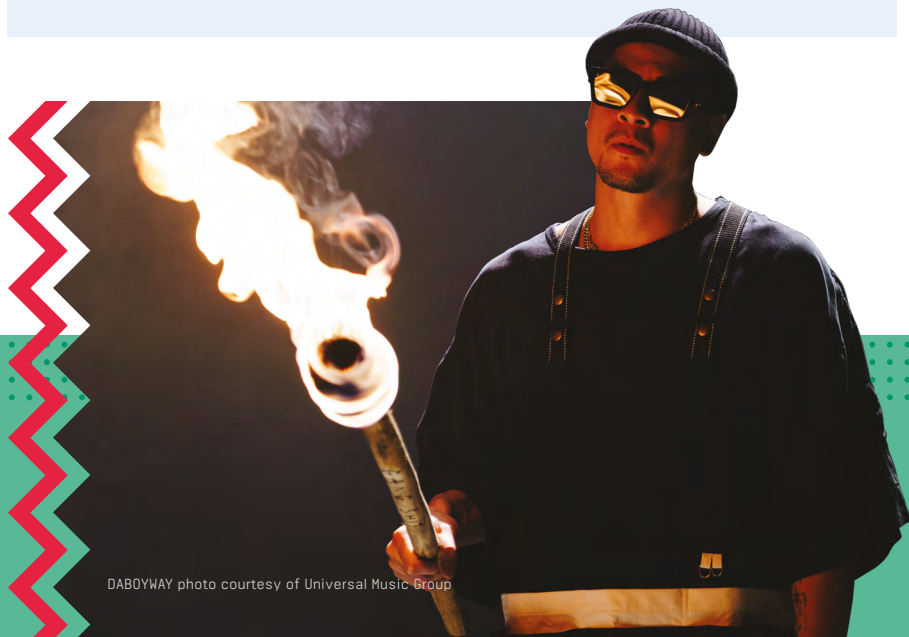
"We didn't create hip-hop in these markets; it's already there, but it's underground. The artists are excited about us helping to raise it to the mainstream levels that we've seen around the world – and we'll do that based on their artistry, not our logo.

"It's undeniable, though, that when streaming services, media companies, etc. see Def Jam becoming part of the scene, and Universal investing in that scene, they get excited, it feels different – and it's also exciting to see a video from a rapper in Singapore getting a million views in two weeks."

Spearheading the initiative in the region is Universal Music's CEO South East Asia, SVP Asia, Calvin Wong. "In Def Jam, Universal has one of the best hip-hop brands in the world, and it would be foolhardy not to use that brand as a global umbrella that helps create opportunities for the local artist community.

"The most encouraging – and important – thing that I've seen since we launched Def Jam South East Asia is the response from the artistic community."

ADAM GRANITE
EVP, Market Development,
Universal Music



DABOYWAY photo courtesy of Universal Music Group

"Within that, we have to be dedicated to specific local music scenes. Artists and managers need to know exactly what we do and how we can help, they need to know that we understand them, that we know what they go through and that we are here to help them achieve their goals rather than change their direction or absorb them into our infrastructure.

"What we're doing with Def Jam is, above all else, a creative, artistic experiment, using different elements to bring cultures together through the power of hip-hop, all built on the authenticity of local music and a dedication to the vision of local artists.

"...you have to engage with the community on the ground, face-to-face, day after day, with dedicated offices and staff who are part of the ecosystem already."

CALVIN WONG
CEO South East Asia, SVP Asia,
Universal Music

"For that to be more than lip service you have to engage with the community on the ground, face-to-face, day after day, with dedicated offices and staff who are part of the ecosystem already. It even means engaging with the competition, having that conversation about how we can all improve the

opportunities and the environment for artists."

He adds that commercial success should be a by-product rather than main goal of the venture: "It's very important for us not to chase instant success. What we need to do first – and then continue to do – is service the community and demonstrate our dedication to the music.

"We have to keep it real and make sure the music is true to the region and to the legacy of Def Jam – and that legacy isn't about a certain type of music, it's about being true to the places the music comes from and the artists who make it."



Joe Flizzow photo courtesy of Universal Music Group

FOCUS ON

Chocolate City – at the heart of Nigeria's vibrant music scene

'WE CAN SHOW THE WORLD WHAT THIS COUNTRY IS CAPABLE OF'

For Temi Adeniji, Warner Music's VP, International Strategy and Operations, her work in developing a partnership with Nigerian record label Chocolate City (CC), began with her belief in and passionate love of the local music scene. "Nigeria is such an amazingly creative centre and it's incredible to hear the different kinds of genres and sounds coming out of the country right now."

The multi-faceted agreement saw CC's artists become part of Warner's repertoire and receive support from the company's independent label services division, ADA. The label also received significant investment to boost its efforts to sign the best local talent in what is a fast-growing market.

A key player in the deal, Adeniji knew the challenges that entering a new market can present. She says: "I know how important it is to partner with individuals who have experience working in the Nigerian market and understand the nuances at play. Nigeria is not an easy territory to navigate; the fact that CC has done – and done so successfully – for 15 years was hugely impressive and made them an obvious choice to work with."

"I think CC needed more resources and more capital, an environment where they could leverage our infrastructure in order to take their business on to where they want to go."

Both sides, she says, bring their own unique set of skills and experiences to the deal – and both are keen to learn from each other. "They are best-in-class when it comes to recognising and nurturing local artists, and working with local DSPs, media, etc."

"Hopefully, as well as capital, we can bring some best practices in areas such as finance and analytics. I've started by introducing some of the processes that Warner uses in deciding who and what to invest in."

"What's almost more important to me is establishing an ecosystem that allows people to create and allows them to make a living from being creative in this country."

TEMI ADENIJI
VP, International Strategy and Operations,
Warner Music



Dice Ailes courtesy of
Chocolate City/Warner Music

We want to keep the gut instinct in the process but overlay it with the analytical tools that Warner deploys across all of its markets.

"Structuring a release schedule that helps manage cash flow may not be super sexy, but it is important and helps provide a stable basis to do even more exciting work in A&R, artist development and marketing."

She says that the thesis behind the investment in CC is to serve as a "a pipeline of talent" for Warner. "They are well placed to provide an incubation platform to take promising local artists to a level where they can reach a wider international audience. CC will be an integral support function in a region where there is already so much talent and so much potential to find a wider audience."

"There is so much natural talent that is breaking through without any real training, just an amazing gift. Some of Nigeria's leading producers, the beats they come up with, the variety of sounds they work with, the innovation... if they were from Sweden, we'd be hailing them as the most influential producers of our time!"

"There are a lot of artists, producers and writers that don't have the right resources, or a big enough megaphone for people to really hear them."

The deal with CC, however, while it made headlines and grabbed attention, is not solely about unearthing global superstars, and definitely isn't a standalone move, in Nigeria or across Africa.

Adeniji says: "What's almost more important to me is establishing an ecosystem that allows people to create and allows them to make a living from being creative in this country; I'm super-passionate about that, and I hope that what we're doing will have ripple effects, through the independent sector and even across all entertainment sectors."

'AMPLIFIERS OF LOCAL CULTURE'

Latin America is a key example of a region that has seen record company engagement help its culture to gain global recognition. Jesús López, Chairman/CEO, Universal Music Latin America & Iberian Peninsula, says

"Importantly, Latin artists are successful globally by being true to their roots and faithful to their culture. J Balvin reached number one worldwide on Spotify, YouTube and Deezer singing only in Spanish."

According to Afo Verde, Chairman & CEO, Latin Iberia, Sony Music Entertainment, the authenticity of Latin artists is a huge contributing factor to the global popularity of sounds coming from the region. "In this expanding music world, cultural heritage is super important to our artists. Artists take pride in raising our flag on the global stage and in sharing our culture and heritage with the rest of the world."



Sckay photo courtesy of
Chocolate City/Warner Music

CHOCOLATE
CITY

"Shakira and Jennifer Lopez, with their Super Bowl halftime show, are a clear example of how Latin culture is present globally, and how music can integrate cultures and diversity on a global level."

At Warner Music, Iñigo Zabala, President, Latin America and Iberia, is also positive about the continued popularity of Latin American artists and genres evidenced by its expansion in the region, including the opening of an office in Peru in 2019.

Zabala says: "If you want to succeed, your roster and your catalogue should reflect society as a whole. That is the only way to operate as a record company. We should be amplifiers of local culture and exporters of local artists."

He does not, however, believe in any form of isolationism or cultural walls. "One of the things that makes Latin music so popular is that we take onboard the influence of what is happening around the world and we Latinize it: we Latinize hip-hop; we Latinize trap; we Latinize pop; we Latinize rock."

"That makes Latin music something very unique, distinctive and authentic, while at the same time having a global appeal. This is the way music works in the time of streaming; everything is so interconnected."

Record companies, Zabala asserts, have a far-reaching role to play in forging those connections and ensuring they are right for each artist. He references having connected urban Argentinian artist, Paulo Londra with Ed Sheeran to collaborate on the track Nothing On You from Sheeran's No. 6 Collaborations Project as a case in point.

"I think that's something our artists value", he says. "That ability to connect them to different artists, different songwriters, different producers – and ultimately, of course, to their fans."

According to Verde, this role assumed by a label is essential given the growing number of ways to engage with music: "At a time when fans consume music through multiple forms and platforms – and are eager to explore new genres and artists – our commitment is to help our artists to build relationships through their music and their audiences around the world."



Jessica Mauboy photo
by Nicole Bentley

"Our commitment is to help our artists to build relationships, through their music, with their audiences around the world."

AFO VERDE
Chairman & CEO, Latin Iberia,
Sony Music Entertainment

FOCUS ON

India, beyond Bollywood

'THE POP GENRE IN INDIA IS SUPER EXCITING'

Shridhar Subramaniam, President, Strategy and Market Development, Sony Music Asia and Middle East, is at the forefront of a significant development in India's music world, where modern Indian pop is increasing its presence as a creative force alongside the dominant movie soundtrack sector.

Subramaniam points out that the popularity of Bollywood has deep cultural roots that cannot be categorised as simply a 'trend': "The Indian fascination with Bollywood is primarily because of the country's oral tradition. Our Indian culture has always been taught in the form of music and dance it has been this way across the ages."

Subramaniam believes that while its place and status in popular Indian culture might be permanent, opportunities for other genres in terms of music consumption are growing.

Sony Music, which has had a presence in India since 1996 (and now has offices in Delhi, Mumbai and Chennai), is spearheading the discovery, development and promotion of other Indian genres, diversifying the musical landscape of the region.

Subramaniam says: "The biggest challenge for any company, genre or artist to achieve scale in this market is being able to participate across a wide variety of languages in a cohesive manner, which is where a major company such as Sony Music can be so useful, because logistically it is very difficult as India creates popular music in each of the 24 main languages."

He points out that what those outside India would term 'Bollywood' is actually just one type of soundtrack, sung in Hindi; other categories include Tollywood (Telugu), Kollywood (Tamil) and Sandalwood (Kannada), all representing different languages in an extremely diverse country.

He adds: "Sony Music participates in multiple languages across multiple genres. We are in the soundtrack market, of course, because every big company has to be, but in the last five years we have also been building the pop roster and market."



Harrry Sandhu photo
by Keoni Marcelo

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271 million listeners.

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Growing the industry,
together.



Data as of December 31, 2019.

Those driving the development of the Indian pop scene have been utilising a number of recent developments in India's digital landscape. The prevalence of low-cost smartphones has led to growth in consumption on music streaming services. Subramaniam also cites the importance of social media. "Traditionally, we have two obsessions: Bollywood and cricket, and all our celebrities have come from these two worlds.

"As India is one of the youngest countries in the world with 54% of the population below 25 years of age, we are now witnessing a new generation of artists expressing their creativity on social media and gaining public recognition.

"This has allowed us to bypass some of the traditional mainstream channels, such as TV and radio – that would have been very focused on playing Bollywood songs – and allows us to build direct connections with fans.

"The pop genre in India is super exciting and it's growing across multiple languages."

Subramaniam also believes this new generation of Indian pop stars can enjoy success globally as well as domestically. "There is a huge South Asian (not just Indian) diaspora who listen to our music – in the US, in Canada, in the UK and in the Middle East; it's a similar picture to Latin America. Even now, with traditional Bollywood music dominant, around 15-20% of revenues are generated internationally.

"That global diaspora, on such a scale, means we can make an impact on charts and playlists around the world. Our fans carry a definite weight on platforms like Spotify and YouTube.

"There is of course a language barrier: will people sing along to a Hindi or Punjabi song? Maybe not – but they could dance to it. I think what is very likely there will be a hit, using some Indian phrasing, possibly with a Bollywood element of style, dance and colour and maybe through a collaboration."

Despite this prediction, Subramaniam is mainly focused on something much more sustainable, and something achieved in partnership with the artist. "Our entire approach is based on artist development.

"A one-off hit doesn't create a genre. We believe that Indian music, like hip-hop, can represent more than music and become a culture in itself, and that a form of Indian pop, with Indian artists driving it, will be taken out to the world soon. I believe it's inevitable."



An Evolving Partnership with Artists

Modern artist development is about partnering with artists who have their own vision, understanding the DNA of that vision and then utilising a record company's skills, tools and infrastructure to help them achieve it.

Record companies are evolving their practices in terms of the range of data, insights and resources they provide to their artist partners. For Stu Bergen, CEO, International and Global Commercial Services, Warner Music, the partnership with an artist is fundamental to the core of a record label. He says: "We've always prided ourselves on creating long-term partnerships with artists. We recognise that success doesn't usually come overnight and that artists need financial, emotional and creative support to help them build their careers. Some things in the industry don't change – when you're passionate about an artist and their music, you want the whole world to hear it and love it just as much as you do."

Michele Anthony, Universal Music's Executive Vice President, is a key leader at a company driving the redefinition of artist development, but she also recognises – and celebrates – some constants.

"Artistry is at the very core of our business. Discovering great talent and expanding their fanbase through every stage of their career is what we are here to do. What has changed dramatically is the methodology and tactics used to do so. As consumer

"Building an emotional connection between the audience and the artist, building something that is long-term and global in nature, is really the focus of our work."

GABI LOPES
President, Global Insight,
Universal Music

Harry Styles photo courtesy of Sony Music



behaviour, technology and success have evolved, so has our partnership with our artists.

"Record labels have adapted to skillsets around engagement, multiple points of contact, and storytelling as a result of an entirely different trajectory and relationship artists have with fans globally. The vision of an artist remains at the forefront of our strategy but through data, insights, and a connected global network the road to success requires a new way of thinking and new abilities. Engagement, discovery and technology are constantly changing and, as a result, the behaviour of music fans.

Anthony concludes: "Our most important job remains to be flexible and to innovate so we can provide our artists with the tools and infrastructure to champion their success. More people are listening to music than ever before, are spending time on social media, are consuming... This is both a challenge and an opportunity, one we are uniquely qualified to meet."

Denis Handlin, Chairman & CEO, Australia & New Zealand, Sony Music, adds that the key to making the most of a growing range of opportunities is being attuned to the needs of the artist. "Every artist is unique, as is their creative vision. This requires us to do a lot of listening as we work side-by-side with our artists to help curate their careers and provide a unique value proposition as an entertainment company."

'WE'RE HERE TO BUILD CAREERS. THAT'S THE DNA OF A RECORD LABEL'

Another area of support from record labels that is continuing to evolve is A&R. Elias Christidis, Head of A&R, Parlophone, says that the role of an A&R person today is more like a "creative manager."

He explains: "Our goal is to bring artists opportunities they wouldn't otherwise get, through our broad global network and strong contacts. That could be anything from artistic collaborations to brand partnerships

"Our most important job remains to be flexible and to innovate so we can provide our artists with the tools and infrastructure to champion their success."

MICHELE ANTHONY
Executive Vice President,
Universal Music



Lara Andallo photo by Michael Danischewski



The Weekend photo
by Nabil Elderkin

"Our role hasn't changed, in the sense that artists have creative vision and make music and we support them in that, but our focus and our strategy has adapted to changes in the market."

KONRAD VON LÖHNEYSSEN
Managing Director, Embassy of Music

'OUR ARTISTS BENEFIT FROM ACCESS TO OUR ROBUST CENTRAL RESOURCES'

Nicola Tuer, COO Sony Music UK & Ireland, also stresses the importance of a bespoke approach to artist development across everything from producers to podcasts. "It is the only way to ensure every artist finds the perfect fit. Each of our labels has a distinct identity and their own approach to artist development, but the common thread, beyond their passion, is that they have a deep understanding of who their artists are and where they want to go.

"And make no mistake, we're in the attention business, with more ways than ever for artists to connect with their fans. If we were to only stick to traditional routes, we'd be limiting their opportunities for success. So we look further afield, and our artists benefit from access to our robust central resources, which include

to developing their brand across multiple platforms and creating cultural moments online and offline.

"We are like a creative auxiliary. There are 30 or 40 people at a label and their job is to build your fanbase and build your brand – domestically and all over the world, all in line with your vision. We're not here just to help make albums, we're here to build careers. That's the DNA of a record label."

The notion that the modern day function of a record label is continually evolving to meet the needs of artists is one echoed by Konrad Von Löhneysen, Managing Director of Germany-based record label Embassy of Music. He says: "Our role hasn't changed, in the sense that artists have creative vision and make music and we support them in that, but our focus and our strategy has adapted to changes in the market.

"From CD manufacturing to digital delivery to the DSPs, from video clips to Instagram channels, from recording to mastering, whatever the needs are, we need to be our artists' professional, creative, flexible and most up-to-date partner for marketing, promotion, and distribution."

areas like podcasting, merchandising, live music, immersive experiences... Whatever the opportunity, we have experts on hand to ensure our artists can make the most of it."

Jen Mallory, EVP and General Manager, Columbia Records says that fan engagement is central to success: "Keeping a fan base consistently engaged is key. The goal is to have acts whose music grows with the fans and we're able to do that by helping them tell their story.

"Great art needs to be heard. We work with each partner to tailor campaigns that resonate with them and the artist's respective audience."

Helping artists to build authentic and lasting engagement with their fans is a key focus for Gabi Lopes, President, Global Insight at Universal Music. She says: "Building an emotional connection between the audience and the artist, building something that is long-term and global in nature, is really the focus of our work.

"Great art needs to be heard. We work with each partner to tailor campaigns that resonate with them and the artist's respective audience."

JEN MALLORY
EVP and General Manager,
Columbia Records

"To make this happen, we have built a global team whose mission is to deeply understand the audience of our artists, identify growth opportunities, track progress at every step of the way and optimise our release strategy so that we are authentically relaying the artists' message to their fans."

"One important aspect is optimizing the existing repertoire. It's not all about the right now, it's about celebrating those special moments. Keeping the catalogues and the repertoire alive is a very important part of this."



Amy Shark photo
by Shervin Lainez

CASE STUDY

Billie Eilish

‘A four-year overnight sensation’

Billie Eilish is one of the most important and interesting pop stars of her generation. She is the winner of the 'big four' Grammys (the first time the quadruple has been achieved in nearly 40 years). She is the artist who wrote and recorded a zeitgeist defining, multi-Platinum album in her bedroom - with her brother, Finneas O' Connell.

John Janick, chairman and CEO of Universal's Interscope Geffen A&M Records, remembers the very start of Eilish's extraordinary journey. "It probably sounds crazy, but honestly, from the moment we met her, we knew she was special. Her music came to us via an A&R person here, but it also got to Justin Lubliner, who runs Darkroom Records, who we have a JV with. It happens very rarely, but sometimes, an artist comes in, and you just know.

"Nevertheless, everyone involved took their time, because she was only 13 when we first met her, and we wanted Billie, her mother and father, to be completely comfortable. All our conversations were about putting no pressure on her and no one being in a rush. This was going to happen at some point. You could see it growing almost week by week and that allowed us to plot 12-18 months out, confident about where her and Finneas' talent would take us."

One example of this considered approach was the decision to hold Billie back from the Grammys in 2019. Janick continues, "We knew we'd have *WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?*, which was going to blow people away and properly announce this incredible new talent.

"With such an important body of work and after years of artist development we crafted a meticulous plan laying out the next 12 months. Billie had shown us that; she gave us confidence. We had our targets and implemented the plan which included a global arena tour, the Vogue cover, we knew we'd have announced the Bond song, and the Oscars performance. All of which we had in place prior to Grammys 2020."

All of these touch points were part of a global strategy to realise Billie's potential, explains Steve Berman, vice-chairman of Interscope Geffen A&M Records: "From the outset, everything was about Billie as a global artist. She had these incredibly rich, beautiful

Billie Eilish photo by Kenneth Cappello

pieces of art, crafted with her brother at home, and we knew this was music that could touch the world."

"We like to call it a four-year overnight sensation because when Billie emerged, it felt like she moved into pop culture very quickly but there were a lot of pieces that had come together over a longer period of time."

An important element to this were the high-profile brand partnerships forged by Interscope, in collaboration with Darkroom. Berman describes how each of these helped contribute elements to Billie as an artist: "We thought, let's be very flexible, but let's not for one second compromise the integrity of her as an artist for any opportunity."

"For example, Billie's collaboration with Netflix on the film *Roma* was such a critical and important piece of the journey as it showed her music in totally different light."

One essential element to this success story is the global marketing approach that utilised Universal Music's global network. Frank Briegmann, CEO & President, Universal Music Central Europe and Deutsche Grammophon, explains how this was managed in Europe: "The first aim was to introduce Billie to the local taste maker press and music business stakeholders, and we did this by organising her first-ever showcase in Germany."

"Fan engagement was another key to the success of the campaign. We constantly tried to embrace Billie's close connection with her fans in various fun ways. We created playlist-maker tools and a pop-up store in Berlin, to which Billie came to for a surprise visit. It created a hype amongst the communities, resulting in a fantastic fan happening."



Engaging Billie's fanbase was a key strategy in the UK, too, as Tom March, co-President of London-based Polydor Records explains. "Billie's always been so connected with her fans and she has put the work in to feel connected to the UK from her early trips, to her first headline show, through to the Brits.

"So, throughout the campaign, we ensured that content generated, and as much promo as possible, allowed for fan interaction. For example, we launched UK exclusive products direct to Billie's superfans – such as an UK exclusive Picture Disc vinyl release of her debut album launched via Spotify Fan First."

Ultimately though, says Janick, it is Billie's singular, creative vision driving her, and the teams involved: "Everything comes from Billie; no one is telling her what to do. There is a team of people living and breathing this every day, giving her the resources and support to execute her vision. She is CEO of brand Billie Eilish, we all work for her and we're very clear what our job is: to do whatever we can to help her execute her vision, because Billie and Finneas are geniuses."



CASE STUDY

Tia Ray

'We wanted to help her achieve her dreams'

Tia Ray is an artist who encapsulates not only the ambition and potential of China as a region, but also the drive and determination of a new generation of homegrown artists to achieve worldwide success in partnership with global record companies.

Andy Ma, CEO, Warner Music, Greater China, describes her as "not traditional pop, but more soul and R&B" and believes that her ongoing ascent is partly down to a broadening of taste amongst Chinese music fans.

He says: "They are catching up with other markets and becoming more interested in international artists and a wider variety of genres. It's a more dynamic market today than ever, especially for urban music, EDM and R&B."

Warner Music's relationship with Tia began when the company purchased the Gold Typhoon label, to which she was signed, in 2014. At the time she was known for having been a contestant on TV talent show, *The Voice of China*.

Ma says there was a sense straight away that here was an artist who could appeal to a global audience. "There was something in her voice and her performance that we felt could travel – and we also spent time getting to know her as a person and understanding her ambitions.

"I told her we didn't want to put out an album, see how it performs, put out another album, see how that performs... We wanted to help her achieve her dreams, we wanted to share a vision with her. And she told us that she wanted to help soul and R&B become mainstream in China. So that's what we've been doing, while also making sure that this is a global story."

A major breakthrough came with Tia's 2018 single, *Be Apart*, which was the seventh biggest selling track in the world that year, with a total converted track equivalent of 10.9 million units – and over four billion streams worldwide at the time of publication. Its success was aided by Warner securing a sync in the hit movie, *The Ex-Files 3: Return of the Exes*.

Ma explains that the success of the track accelerated her trajectory considerably, "for example, her followers on [Chinese social media platform] Weibo went from four million to 11 million."

He continues: "Tia represents a new spirit in China, she is part of a generation of artists that thinks outside the box. And she is brave, she wants to conquer the US and the rest of the world, she is not afraid of stepping outside of safe territories and genres."



Tia Ray photo
by Sasha Samsonova

"Warner is very supportive of artists, particularly giving me space and resource to create the music I love and want. Being able to work with the Warner global team, including WM China, Warner Records USA and Atlantic UK, I really feel a part of the bigger Warner family. Very grateful! Blessed!"

TIA RAY

"So, we connected her with producers from LA and the UK, and then last year we released some big collaborations, with Kehlani (*Just My Luck*), Gallant (*Trust Myself*) and Jason Derulo (*Champion*, which was the official song of the FIBA Basketball World Cup).

"We are making the right connections for her, and that is part of the dual process of helping her make the music she wants while also increasing her international appeal. But apart from the collaborations and the syncs and the producers, all of which are very important, I think what Tia appreciates most about working with Warner is how much we share her vision and her passion.

"We have grown together and our team, which is her team, really care about taking this as far as we can and helping make her dream come true."

Tia Ray photo by Sasha Samsonova



CASE STUDY

Rosalía

'We were captivated by her from the very beginning!'

Rosalía is a Spanish artist with her roots and heart in the folkloric culture of flamenco and who is fusing that tradition with other genres to take her own unique sound and style to the world.

She studied flamenco throughout her childhood and began performing as a teenager. As recently as six years ago she was teaching flamenco, championing music that is ingrained in Spanish culture classroom by classroom.

Now, in partnership with Sony Music, she is spreading the word rather more rapidly, and much more spectacularly, popularising and modernising flamenco all over the world, country by country.

Her first album, *Los Angeles*, was released in 2017, attracting some attention and critical praise. It was her second album, *El Mal Querer*, however, that was the real breakthrough, garnering global acclaim and topping the Latin Pop Album charts in the US. At the Grammy Awards 2020 (where Rosalía performed) it won Best Latin Rock, Urban or Alternative Album – the latest landmark in an ongoing journey.

Influential music media brand *Pitchfork* made *El Mal Querer* one of its top 10 albums of 2018 and perceptively described Rosalía as "less an ambassador for flamenco than the innovator of her own fascinating hybrid".

Jen Mallory, EVP and General Manager, Columbia Records, calls Rosalía "a unique artist in a league of her own, completely redefining pop music" affirming that "this type of music has literally never been done before" and admitting that "we [Columbia] were captivated by her from the very beginning!"

"A unique artist in a league of her own, completely redefining pop music."

JEN MALLORY
EVP and General Manager,
Columbia Record

She continues: "José María Barbat and Afo Verde signed her out of Sony Spain and then we up-streamed her to Columbia US after the *El Mal Querer* album cycle.

"Rosalía was a huge star in Spain when we signed her, and she was already developing around the world. Our primary focus at first



Rosalía photo by Peninsula.Work

was building her US footprint, both through press and US Latin radio. Through a series of small underplays in key markets we generated extraordinary buzz amongst key tastemakers and industry leaders. We were able to help her garner major opportunities and visibility in the United States quickly.

"Her first US media cover was *The Fader* magazine – by design. We wanted it to be a very cool, credible first cover before we went more mainstream. They were one of the early adopters covering her *Los Angeles* project, gave her significant space online, before she even released [lead single] *Malamente*. The media coverage expanded as she was picked up by *Pitchfork*, *New York Times*, *Billboard* and *Elle*."

She stresses that Rosalía sets the tone when it comes to her campaign and the agenda when it comes to her career – with Columbia her partner in making things happen. "Rosalía has a very specific vision for her creative, from fonts to choreography, and we have worked in sync with her to continue curating her artistry.

"She is one of the rare artists who is able to seamlessly balance her offline presence with her digital one. She takes what she does at her shows and her daily life and makes it easily palatable. Our digital team has been able to work with all of our partners (YouTube, Instagram, Twitter, etc.) to invest in her success early on, because she and her team are collaborative when it comes to using the platforms, but without ever compromising her artistic vision.

"We secured support with 'YouTube Premieres' for her videos, on playlisting, and social support – these results are apparent when

you look the performance of *Con Altura* (featuring J Balvin), which currently has over one billion views – as well as clocking up 2.6 million sales worldwide."

Last year Rosalía played at festivals including Lollapalooza, Glastonbury, Coachella and Primavera and followed up *Con Altura* with three more singles, including *Yo x Ti*, *Tu x Mi*, a collaboration with another Sony-signed artist, Puerto Rican reggaeton star, Ozuna.

Looking to the future, Mallory says: "Rosalía will continue to innovate and find new ways to fuse genres and work with new collaborators. There are lots of exciting opportunities coming her way as she continues to find partners and supporters that will help spread her artistic vision."



Rosalía photo by Berta Pfirsich

FOCUS ON

German urban music boom

'THEY GREW UP IN THAT WORLD AND THEY WANT TO STAY TRUE TO IT'

2019 saw the German music market return to growth alongside increasing fan engagement with German artists and their music. A key driver of this trend was the strong showing of German urban music, particularly within the streaming environment.

Andreas Weitkämper, Managing Director, Domestic, Warner Music Central Europe, highlights his work with hip-hop artist, Capo, as an example of his company's work to develop the genre in Germany. "Capo is someone we are building into a career artist, in a similar way to how we worked with Robin Schulz – an artist who has been Diamond-certified for his single "Prayer in C" (feat. Lilly Wood & The Prick)."

"The first album through that deal, Alles Auf Rot, came out in 2017 and we made it into a record that saw 350 million streams. It was Top 10 in Germany, Switzerland and Austria and delivered several hit singles and Gold Awards. We also worked with him to get his Instagram account past one million followers.

"Now he is a household name in the German rap scene, with close to 60 million streams for just two tracks that we released at the end of last year."

Weitkämper believes that true partnerships work especially well with urban artists such as Capo "because these are artists who know their craft and they know their audience; they grew up in that world and they want to stay true to it."

He continues: "For instance, we trusted his video ideas and his choice of video directors. He has very strong opinions on what kind of videos he wants to shoot, and we went with his instinct. We never overpower our artists, saying, 'You have to work with this well-known director and let us storyboard for you'. We always trusted Capo and his team and that resonates with his audience because they recognise his authentic voice – and would definitely react against anything inauthentic."

That is not to say Warner was passive, of course, just that it was co-operative and respectful of an artist and his vision, providing tools, opportunities and introductions which he could choose to utilise or not.

"We connected him with our international A&R network and that ended with Capo recording in the Netherlands. Maybe it seems weird to go to a smaller market, especially as the more traditional route is to set your sights on LA, New York or London, and to work with producers there.

"But Capo told us he loved the sound being produced in the Netherlands, the beats they were coming up with and the way they're mixing records right now, and he asked us to connect him there. And so, we did, we took him to Amsterdam, and he recorded in the best studios and with the best producers there – which is exactly what he wanted."

An even more high-profile connection was made when Capo and Bausa collaborated with Stormzy on a localized version of Vossi Bop.

Warner also worked closely with Capo's team on a digital marketing campaign via its own in-house experts, working directly with YouTube, Google, Facebook and others. Part of that process was empowering the team to take more control and allowing them to dig deeper into their data.

"We have great insight here and we were able to not only share that, but teach him and his team about algorithms and metadata, how to release at the optimum time on the optimum day etc. The reality is, we learn from our artists, and in turn we share our experiences and insights with them – and it all goes towards getting the artist where they want to go, together with us."

"The reality is, we learn from our artists, and in turn we share our experiences and insights with them – and it all goes towards getting the artist where they want to go, together with us."

ANDREAS WEITKÄMPER
Managing Director, Domestic,
Warner Music Central Europe



Capo photo by Emrah Bayka

Bausa photo by Dieserbobby

Putting Artists at the Heart of Innovation

Today, more than ever, innovation is key to every aspect of the work of a record company - in response to the evolving demands and habits of an ever widening - and truly global - audience, as part of an ongoing technical revolution that continues to transform the music industry landscape, and as a way of discovering new fans and opening up new countries for their artists.

Dennis Kooker, President, Global Digital Business & US Sales, Sony Music, says: "Innovation means different things depending on which area of the business you're focused on. Ultimately, we, as record companies, need to continuously re-invent ourselves and demonstrate the value that we bring. That, for me, is really important because it ensures a collective mindset that delivers great ideas."

He believes that continued evolution at the intersection between fans and artists is key.

"Ultimately, we, as record companies, need to continuously re-invent ourselves and demonstrate the value that we bring."

DENNIS KOOKER
President, Global Digital Business & U.S. Sales, Sony Music

"In this era, our job is to listen to what the fans want and come up with ways to respond to that. We need to help ensure that there's continued product enhancement that understands customer segmentation and optimizes user experiences based on how consumers are accessing music."

Likewise, Kooker says that continued investment in technologies and solutions that provide greater levels of service and understanding to artists is critically important. Last year Sony Music upgraded its Artist Portal, adding a feature called 'Real Time Earnings' which provides immediate updates on global royalty earnings and account balances to reflect this growing focus. Royalty recipients also have the ability to make withdrawals as funds become available via a feature called 'Cash Out.'

Tones and I photo courtesy of Warner Music Group

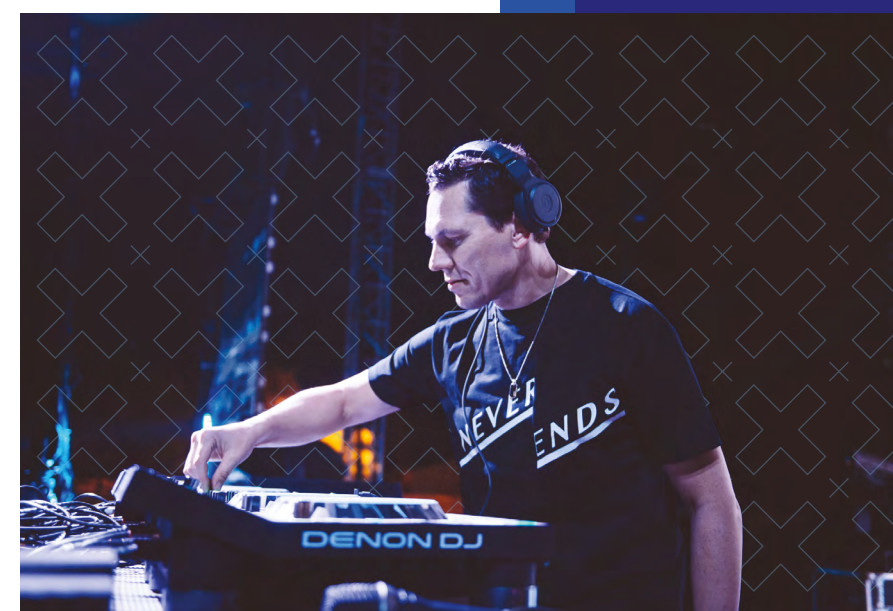


Kooker says that transparency is a vital part of Sony Music's relationship with artists: "As far as our artists are concerned, we continue to focus on transparency and in sharing our data and insights with them, to help make them smarter about their own business."

Stu Bergen, CEO, International and Global Commercial Services, Warner Music, echoes the drive record companies have to innovate for the benefits of their artists: "Many of the digital tools we're using to connect artists and fans just didn't exist a decade ago. We now receive a ton of data in real time about how our artists' music is connecting with people, but you still need smart teams that can work out how to act on the information they're receiving and use it to proactively take an artist's career to the next level."

'THE WHOLE THING WAS BUILT ON INPUT FROM THE ARTIST AND MANAGEMENT COMMUNITY'

One way that record companies are innovating to help artists build both fanbase and brand is through sharing and analysing data. It is a resource that Mitchell Shymansky, Universal Music's Vice President, Data Analytics, believes is already invaluable.



Tiesto photo by Jordan Loyd

"...you still need smart teams that can work out how to act on the information they're receiving and use it to proactively take an artist's career to the next level."

STU BERGEN
CEO, International and Global Commercial Services, Warner Music



Shy'm photo by Arthur Dellove

Glen Barros, Managing Partner of Exceleation Music, reinforces the role of innovation in meeting fans' needs but highlights that this should be across all genres and musical styles. He says: "Certain genres, like jazz, blues, classical, Americana and even some parts of rock are often underserved by the current streaming market."

"As the digital world evolves and as our fans and artists evolve, we have to make sure we keep pace – or, in fact, be ahead of the game, so that we meet the needs of those fans and our artists."

DANA RUXANDRA
EVP New Business Channels,
Warner Music Group

Barros gave an unequivocal demonstration of his commitment to his philosophy at the end of 2019 when he left Concord after 25 years to found Exceleation Music, a company dedicated to investing in and supporting catalogues and artists from those genres.

"You've got to look at each genre, and ask, 'what do these fans really want? Why is it that the current fans haven't adopted streaming?' Then, 'what about new fans that are streaming but haven't gotten into a particular genre because it's too daunting?' I think those are the main questions that need to be answered and addressed."

FOCUS ON

Empowering artists in the data age

'ARTISTS ARE TELLING US IT'S A GAME-CHANGER'

In today's global streaming world, record companies are working to expand technology infrastructure, data expertise and information solutions that offer artists greater amounts of control, convenience and knowledge to advance and grow their careers.

Sony Music significantly enhanced its level of artist earnings data reporting and the speed of its payments to artists in 2019 with the launch of a pair of new features available from its Artist Portal and mobile app called 'Real Time Earnings' and 'Cash Out.' These initiatives are part of the company's ongoing commitment to leadership in transparency and artist friendliness.



Jasmine Sakko photo
courtesy of Warner Music



Sony Music's Executive Vice President and Chief Financial Officer, Carmine Coppola, explains: "The concept was to reimagine and transform the way we account, provide data analytics and pay our artists. Our goal was to provide our artists instant reporting of all royalties and earnings information from every channel, every partner, and from every country. Additionally we wanted to give our artists access to their earnings whenever they desire, no different to money in their personal bank account.

"It was an incredibly ambitious project. We started discussing it in February, announced it in May and rolled it out in October of the same year. However this was only possible due to our constant technology investments over the last decade which provided the building blocks for this project."

Kirit Joshi, Senior Vice President and Chief Information Officer, Sony Music adds: "Alongside speed, we knew we had to bring simplicity to the picture. We receive many billions of micro-transactions that need to be aggregated and curated in a way that gives artists simple and useful visibility across hundreds of DSPs worldwide."

Coppola says: "Every day, our artists can now get updates on how much they have earned, where it was earned, from what release it was earned and from which service it was earned. This information hits their account as soon as we receive the reporting from digital providers. They also have access to earnings that same day. We've completely eliminated the lag in reporting and paying. Our artists are telling us it's a game-changer."

Joshi says that they are looking at opportunities to further develop the Artist Portal and add increasingly robust reporting and analytics features that offer artists even greater insights into trends around earnings and other market performance metrics for highly-informed decision making: "We're always looking to enhance the offering – the work will continue."

Coppola continues: "We have a continuing road map for this project, but that will undoubtedly evolve as we receive feedback. What's important is that our previous investment in technology and people means we're already able to give artists and managers the most powerful and insightful view into how their music is performing all over the world, and they're able to make better, more informed decisions because of that."



Guy Sebastian photo
by Trevor Knight

FOCUS ON

Accelerator Network – driving innovation around the world

'TECHNOLOGY, LIKE CULTURE, IS NEVER STAGNANT'

Michael Nash, Universal Music's Executive Vice President of Digital Strategy, believes it is imperative that music companies work to shape the future environment in which music is integrated around the world. It is this belief that is the foundation of Universal Music's Accelerator Network.

Nash says: "We need a seat at the table, within the centres of technological innovation, establishing relationships, exerting influence, and creating partnerships in that ecosystem that make our assets, our artist talent and our executive talent more impactful in the process from a grass roots level.

"Our business will continue to be defined by persistent technological change and so we have to establish a much broader presence in the investor community with respect to early-engagement with start-ups. From there we can help with issues such as licensing, but also, more generally, ensuring that our artists' rights and interests are front and centre as these technologies and associated business models are formulated."

"Our business will continue to be defined by persistent technological change and so we have to establish a much broader presence in the investor community with respect to early-engagement with start-ups."

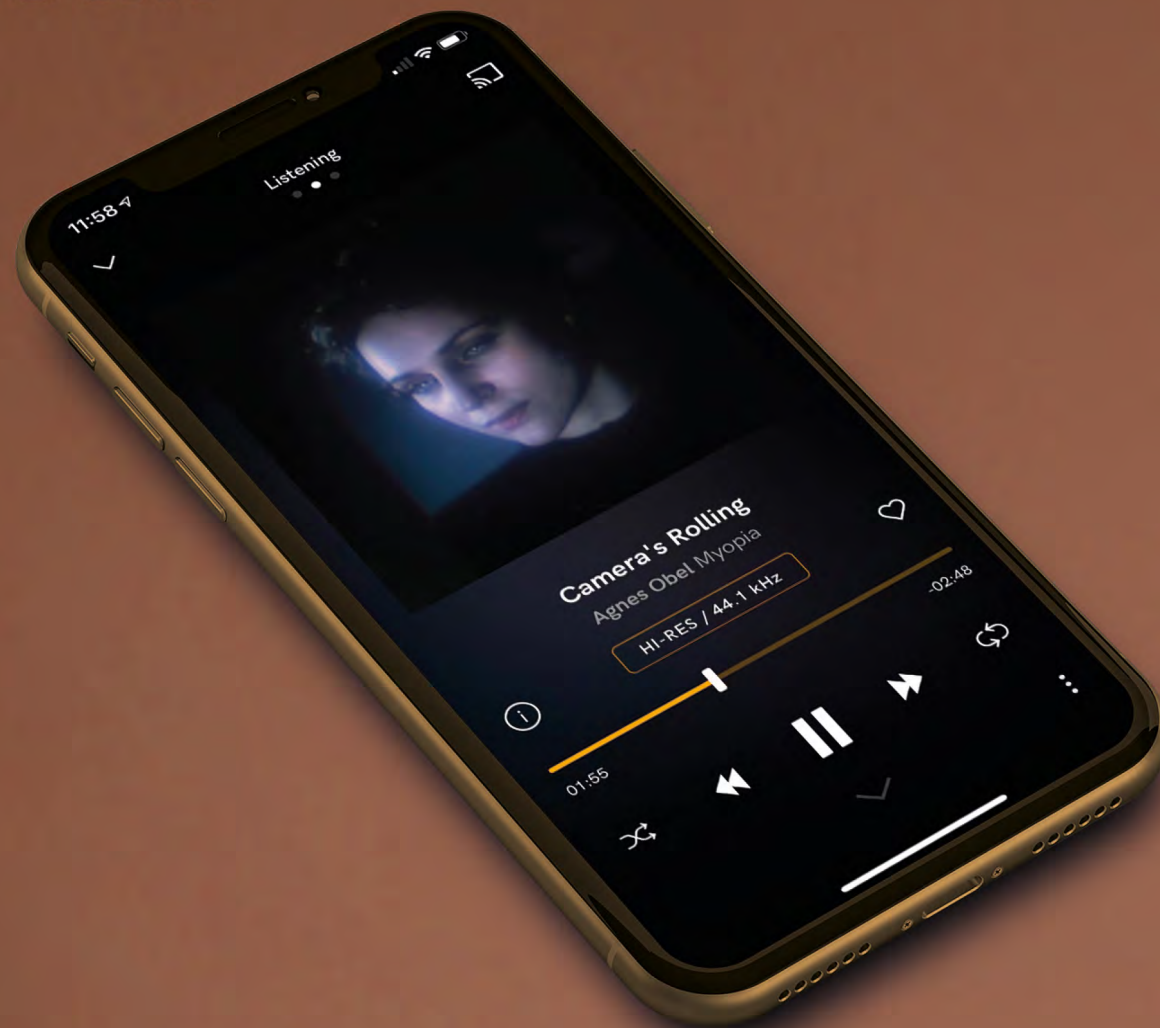
MICHAEL NASH
Executive Vice President of Digital Strategy, Universal Music

Tuhin Roy, Universal Music's Senior Vice President of New Digital Business and Innovation explains more about the Accelerator Network. "It is based on a view



Halsey photo by Aiden Cullen

Rediscover music for real.



Qobuz is ditching inferior MP3-quality streaming while introducing an affordable single monthly Hi-Res streaming subscription plan, so everyone can enjoy the best possible quality music reproduction anywhere, anytime.



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that we have to address every point in the entrepreneurial journey, from ideation to accelerating, to finance, licensing, taking it to consumers, everything.

"The Universal Music Accelerator Network allows us to partner with existing, third-party accelerators around the world, which in turn allows us to fund and assist entrepreneurs pushing the boundaries within the music space. We now have 12 of those partnerships in place, with more than 70 start-ups coming through those partner companies.

"And it is a truly global network, because digital innovation is no longer a Silicon Valley phenomenon, there are dozens of important entrepreneurial cities all over the world, and some of the technologies that have impacted music most significantly in the last few years have come from places like Stockholm, Shenzhen and Shanghai."

A common thread throughout many of those start-ups, says Roy, is "creating new and effective ways for artists to connect with fans, ways that reflect deep cultural changes." He continues: "Fans are no longer happy to be passive; they want to be partners in creativity with the artists they love."

He also echoes Nash's point that technological innovation is continuous – and that the music industry is only at the start line of its current race into the future. "I have a very strong belief that we're at the beginning of this revolution. I think sometimes people look at Spotify and Apple, they see large user bases and they think, 'Ah well, that's it, that's what music delivery and consumption looks like.'

"But we should know by now that technology, like culture, is never stagnant. We are playing an active part in shaping what it will look like in the future."

"Fans are no longer happy to be passive; they want to be partners in creativity with the artists they love."

TUHIN ROY
Senior Vice President of New Digital Business and Innovation,
Universal Music



Darren Espanto photo
courtesy of Universal Music Group

ACCELERATOR
NETWORK

Creating a Fair Environment for Music

Record companies are dedicated to creating a sustainable environment in which the whole music community can grow and develop. Investment from record companies, in people and in infrastructure, helps ignite music markets around the world, supporting their cultures and connecting their artists to a global fanbase.

For this to be sustainable for the long term, and particularly to support the recovery of the music ecosystem following the COVID-19 crisis, the legal and policy environment should be fit for purpose. There are four key 'pillars' that, if fully established, will help diverse music markets – and the music communities driving them.

Four Pillars of Fair Marketplaces for Music

1

MUSIC'S VALUE SHOULD BE RECOGNISED

Policymakers should recognise that music has both cultural and economic value. Rules should ensure that all services engaging in distributing music online, regardless of how they operate, negotiate licences with right holders (those who create and own the music) in a fair, competitive marketplace.

2

COPYRIGHT FRAMEWORKS SHOULD BE CLEAR AND PROVIDE FOR LEGAL CERTAINTY

A balanced and clear legal framework is needed to allow everyone to understand how music can be used legally. This should give right holders an adequate level of protection through exclusive rights, while allowing, in appropriate cases, clearly defined and targeted exceptions to those rights. Open-ended or 'flexible' exceptions are open to abuse and undermine this balance.

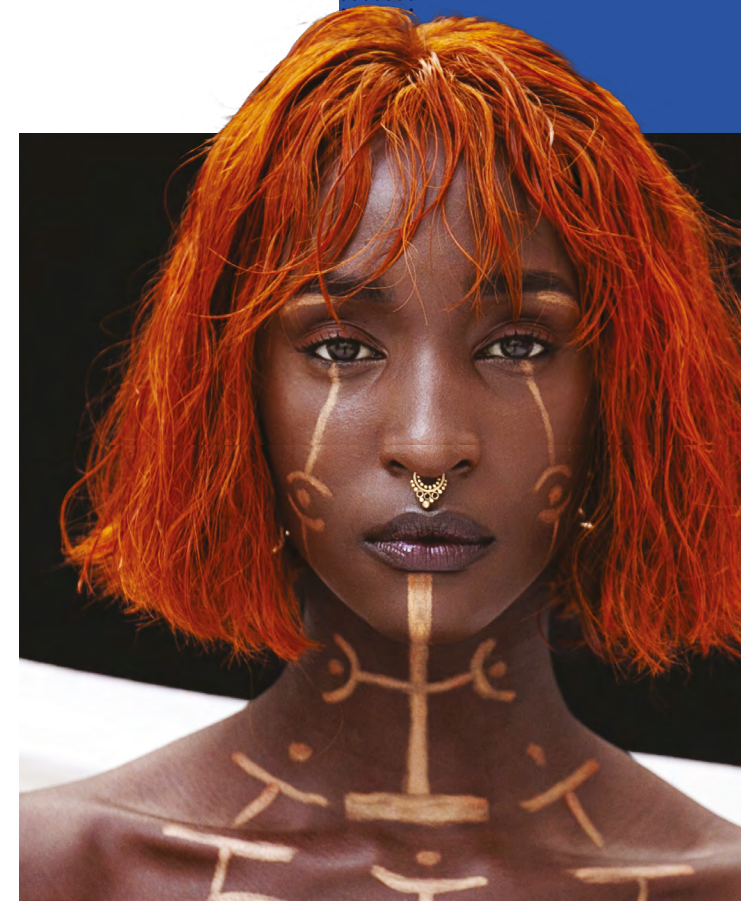


Danny Ocean photo
by Luis Alejandro Marquez

3

ALL PARTIES SHOULD BE FREE TO AGREE THE TERMS OF THEIR RELATIONSHIP

In a fair and functioning marketplace, parties should be free to agree the terms of their relationship. Unfair restrictions, whether over rights or contracts, distort and limit the development of music markets and result in recorded music being devalued.



Lous and the Yakuza photo
by onziememois

4

ADEQUATE TOOLS SHOULD BE AVAILABLE TO PREVENT MUSIC FROM BEING MADE AVAILABLE ILLEGALLY

As the online marketplace around the world continues to evolve, so too do the challenges the music community faces in preventing music from being made available illegally. There should be fair and effective ways to tackle illegal services that seek to exploit the work of artists and profit through large-scale copyright infringement.



Tifa Chen photo
courtesy of Universal Music Group

Angèle photo by
Charlotte Abramow

A full-page photograph of the French singer Angèle. She is standing against a light blue background with a large, stylized white and blue wave graphic on the right. She is wearing a light blue bomber jacket with white cloud patterns. She holds a rectangular photograph in front of her chest with both hands. The photograph shows a young girl with red hair and bangs, smiling broadly, with the word 'ANGÈLE' printed in white capital letters at the top.

Data & Analysis

A full-page photograph of Aya Nakamura. She is sitting on a bed in a dimly lit bedroom, holding a smartphone up to take a selfie. She has long, wavy blonde hair and is wearing a shiny, light-colored robe over a black top. The background shows a bed with patterned pillows and a nightstand with a lamp. A large, stylized blue 'C' graphic is overlaid on the right side of the image. The word 'And' is partially visible at the top right. In the bottom right corner, the text 'Aya Nakamura' and 'photo by Meddy Zoo' is printed.

lysis



Insomniacks photo
by EFFIE IZWAN

DATA & ANALYSIS

The Global Recording Industry in 2019

Fifth consecutive year of growth saw annual global recorded music revenues surpass US\$20 billion

Globally, trade revenues for the recorded music industry reached US\$20.2 billion in 2019, the first time that industry income exceeded US\$20 billion since 2004. The growth rate was 8.2%, or US\$1.5 billion, year-on-year.

Since 2014, the lowest point for recorded music revenues since the turn of the century, five consecutive years of growth have added over US\$6 billion (or 44.8%) to industry revenues. There is still some way to go before income returns to the peak annual revenue level of US\$23.4 billion seen in 2001 (see figure 1), particularly given the challenges to the industry from the COVID-19 crisis of 2020.

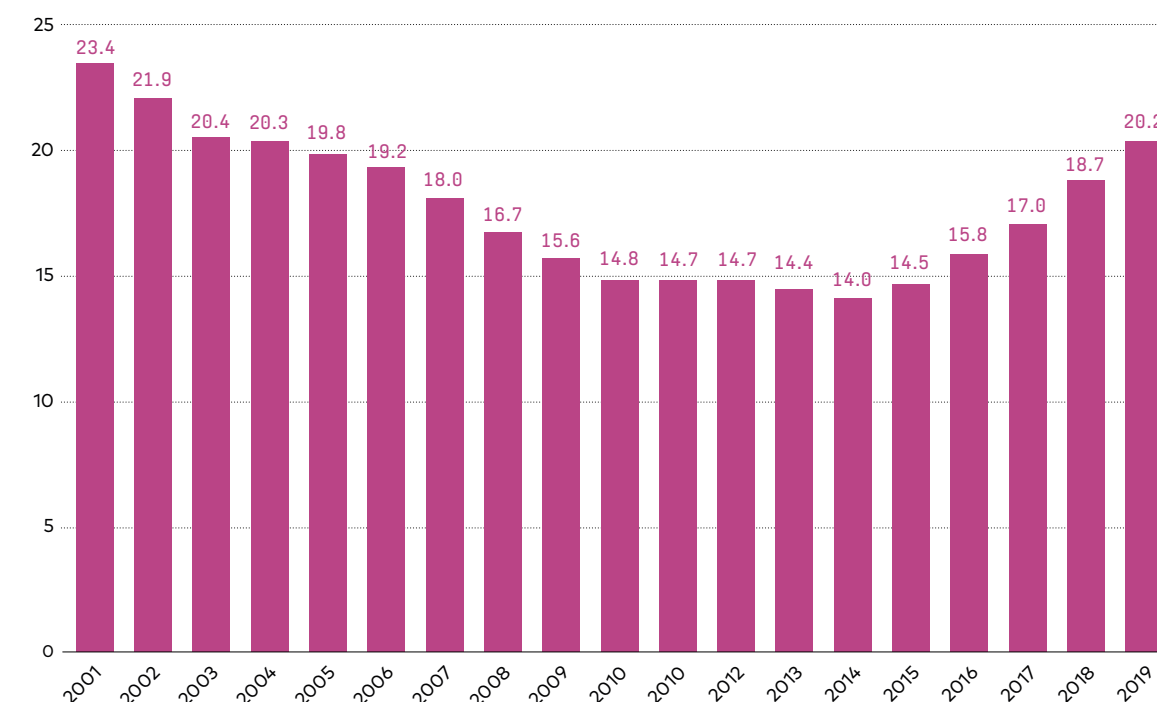
2019 IN NUMBERS

\$20.2bn	Global Recorded Music Revenue 2019
+8.2%	Year on year growth
2004	Last time revenues exceeded \$20bn
+1.5bn	Year on year US\$ growth



Becky G photo courtesy of Sony Music

Fig.1 Global recorded music industry revenues: 2001 - 2019 (US\$ billion)



In 2019 the transition of music consumption from owned formats - such as physical products and digital downloads - to an access model continued. This was driven by increased demand for both subscription streaming services and free streaming supported by advertising.

Geographically, industry growth was broad-based in 2019. Revenues improved year on year in every region of the world. Income in 19 of the top 20 markets - which together made up over 90.8% of global industry revenues - increased during the year. Latin America was the fastest growing region, as it has been in every year since the industry's return to global growth in 2015.

There were four notable key themes to 2019's growth that are explored in this report:

- The rise of subscription streaming to become the dominant recording industry revenue source globally
- A slowdown in the pace of decline of physical revenues
- Accelerated growth in major European markets
- The performance of the US, the world's biggest music market, which continued to drive global growth

18.9%

Revenue growth in Latin America, the fastest growing region

33.5%

Growth in users of subscription streaming services

56.1%

For the first time, streaming makes up more than half of recorded music revenues

50.3%

Growth in Russia, the fastest growing major market

THE GLOBAL MUSIC RECORDING INDUSTRY IN 2019

IFPI Global Charts

Taylor Swift, Billie Eilish and ARASHI top IFPI Global Charts 2019

IFPI's Global Charts for 2019 saw Taylor Swift named the IFPI Global Recording Artist of the Year for the second time, following her first win in 2014. The Recording Artist of the Year chart reflects an artist's worldwide success across digital and physical music formats, across their entire catalogue.

Swift reached the top spot in 2019 following the highly successful release of her seventh studio album *Lover*. The album sold 3.16 million physical and download copies, and along with her back catalogue was successful on streaming platforms across the world.

Swift's win reflects the power of truly global reach as her music performed consistently well across all global regions.

Elsewhere in the Artist chart, legacy acts Queen and The Beatles each moved up one place in the charts from the previous year.

There were four new entrants in the Recording Artist of the Year Top 20. US artists Khalid and Travis Scott were joined by the winners of the other two IFPI Global charts: Billie Eilish, who won the Global Single award, and Japanese band ARASHI, who took the Global Album award following the success of their greatest hits album *5 x 20 – All the BEST! 1999-2019*.

IFPI CHARTS REFLECT A GLOBAL, DIVERSE INDUSTRY

Female artists

took home the Global Artist and Global Single awards in 2019

ARASHI

A Japanese act won an IFPI Global Award for the first time

Four











female artists featured in the top 10 of the Global Artist Chart









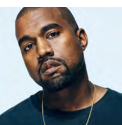

Taylor Swift photo by Valheria Rocha



IFPI Global Artist Chart 2019 - top 20

▲ Up vs 2018 ▼ Down vs 2018 ↻ Re-entry ★ New Entry = Non-Mover

	Rank	Prior Year	Change	Artist
	1	16	▲	Taylor Swift
	2	3	▲	Ed Sheeran
	3	4	▲	Post Malone
	4	NE	★	Billie Eilish
	5	6	▲	Queen
	6	8	▲	Ariana Grande
	7	2	▼	BTS
	8	1	▼	Drake
	9	9	=	Lady Gaga
	10	11	▲	The Beatles

	Rank	Prior Year	Change	Artist
	11	5	▼	Eminem
	12	7	▼	Imagine Dragons
	13	17	▲	Shawn Mendes
	14	NE	★	Khalid
	15	NE	★	Arashi
	16	14	▼	Maroon 5
	17	RE	↻	Coldplay
	18	NE	★	Travis Scott
	19	15	▼	Kanye West
	20	RE	↻	The Chainsmokers

Source: IFPI

THE GLOBAL MUSIC RECORDING INDUSTRY IN 2019

IFPI Global Singles Chart

Billie Eilish's single *bad guy* beat Lil Nas X's viral hit *Old Town Road* to the Global Single award, helped by the strong performance of the track across all global regions. Shawn Mendes and Camila Cabello's collaboration *Señorita* completed the top three. 2019 was the first year since 2015 that the top three tracks each passed the 15 million track equivalent units level in the same year.

Australian artist Tones & I placed sixth in the Global Singles chart with the global hit *Dance Monkey*, which hit number one in national charts across multiple markets. Anne-Marie's *2002* – in 18th position in the Global Singles chart – was also named the top digital track of the year in South Korea, the first international track ever to achieve this position.*

IN NUMBERS: GLOBAL SINGLES CHART 2019

8

Eight artists made their first appearance in the top 20 as a lead or featuring artist, including four of the top 10

2

An additional two artists (Halsey and Anne-Marie) made their first solo appearances in the top 20

3









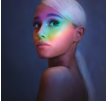


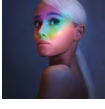


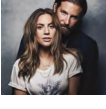
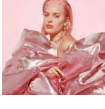


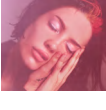

Ed Sheeran's *Shape of You* spent its third consecutive year in the top 20 – the first track ever to achieve this



Billie Eilish photo by Carsten Windhorst

*Source: Gaon

IFPI Global Singles Chart 2019 - top 20

	Rank	Artist	Track	Global converted track equivalents		Rank	Artist	Track	Global converted track equivalents
	1	Billie Eilish	bad guy	19.5m		11	Post Malone	Wow.	8.9m
	2	Lil Nas X	Old Town Road	18.4m		12	Ava Max	Sweet but Psycho	8.8m
	3	Shawn Mendes, Camila Cabello	Señorita	16.1m		13	Ed Sheeran	Shape of You	8.3m
	4	Post Malone, Swae Lee	Sunflower	13.4m		14	Sam Smith, Normani	Dancing With A Stranger	7.6m
	5	Ariana Grande	7 rings	13.3m		15	Imagine Dragons	Believer	7.6m
	6	Tones and I	Dance Monkey	11.4m		16	Ariana Grande	thank u, next	7.6m
	7	Ed Sheeran & Justin Bieber	I Don't Care	10.3m		17	Jonas Brothers	Sucker	7.5m
	8	Lady Gaga, Bradley Cooper	Shallow	10.2m		18	Anne-Marie	2002	7.4m
	9	Lewis Capaldi	Someone You Loved	9.1m		19	Maroon 5 ft. Cardi B	Girls Like You	7.4m
	10	Halsey	Without Me	9.1m		20	Ed Sheeran feat. Khalid	Beautiful People	7.4m

Source: IFPI

THE GLOBAL MUSIC RECORDING INDUSTRY IN 2019

IFPI Global Album Chart

In the Global Album Chart, ARASHI were the first Japanese act to reach number one on any IFPI Global Chart, selling 3.29 million units of *5 x 20: All the BEST!! 1999-2019* across physical and download formats. The resilience of physical formats in Japan and South Korea was clear from the album chart: four acts from the two countries (ARASHI, BTS, King & Prince and Nogizaka46) were represented in the top 20, up from three last year.

With additional success for established artists like Rammstein, Celine Dion, Bruce Springsteen and Tool, 2019's IFPI Global Charts paint a picture of a vibrant and diverse global industry.

IN NUMBERS:
GLOBAL ALBUM CHART 2019

2

A Star is Born spent its second year in the global top 5 – only Adele's 25 has previously achieved this feat

3

Japanese artists represented in the top 20 – a new record











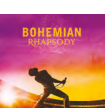









4

BTS became the first artists to have four different albums reach the global top 20 – this feat was achieved in just 2 years



ARASHI photo courtesy of J Storm

IFPI Global Album Chart 2019 - top 20

	Rank	Artist	Album	Global units		Rank	Artist	Album	Global units
	1	ARASHI	5x20 All the BEST!! 1999-2019	3.29m		11	Coldplay	Everyday Life	0.74m
	2	Taylor Swift	Lover	3.16m		12	Harry Styles	Fine Line	0.68m
	3	BTS	MAP OF THE SOUL : PERSONA	2.50m		13	TOOL	Fear Innoculum	0.68m
	4	Lady Gaga	A Star is Born OST	1.21m		14	Nogizaka46	Imaga Omoideni Narumade	0.67m
	5	Billie Eilish	WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?	1.20m		15	P!nk	Hurts 2B Human	0.67m
	6	Queen	Bohemian Rhapsody	1.15m		16	Bruce Springsteen	Western Stars	0.62m
	7	Ed Sheeran	No.6 Collaborations Project	1.09m		17	Jonas Brothers	Happiness Begins	0.62m
	8	Ariana Grande	thank u, next	0.95m		18	King & Prince	King & Prince	0.61m
	9	Rammstein	Rammstein	0.91m		19	Various Artists	The Greatest Showman OST	0.60m
	10	The Beatles	Abbey Road	0.79m		20	Céline Dion	Courage	0.60m

Source: IFPI

Consumption Formats Overview

Streaming continued to power industry growth in 2019

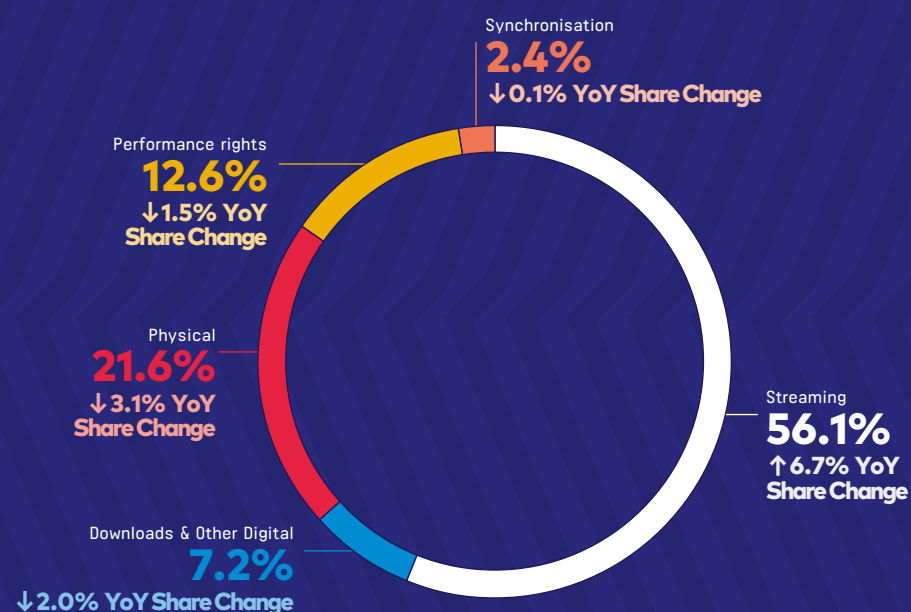
The past five years of revenue growth for the recorded music industry have seen a fundamental change, with the industry transitioning from a revenue model tied to the ownership of music, to one increasingly driven by revenues from the access model of on-demand streaming.

This trend continued in 2019, which marked a defining point in this transition: for the first time, streaming formats represented the majority of all recorded industry revenues (see Figure 2).

Streaming contributed significantly to revenue growth in 2019, producing an additional US\$2.1 billion of revenue over the year compared to 2018. Revenues from other physical and digital formats declined but at a slower rate (see Figure 3).

Overall, the rate of growth for all physical and digital formats combined was 10.3% in 2019 (see Figure 4), the highest rate of global growth in the consumer-driven element of recording industry revenues ever recorded by IFPI.

Fig.2 Global recorded music industry revenue share by consumption type: 2019 (%)



FORMAT TYPES - DEFINITIONS:

Streaming

A digital recording available on demand without the need to download it.

Downloads and Other Digital

Digital formats such as downloads and mobile personalisation.

Physical

A hard copy of a recording, for example a CD or Vinyl.

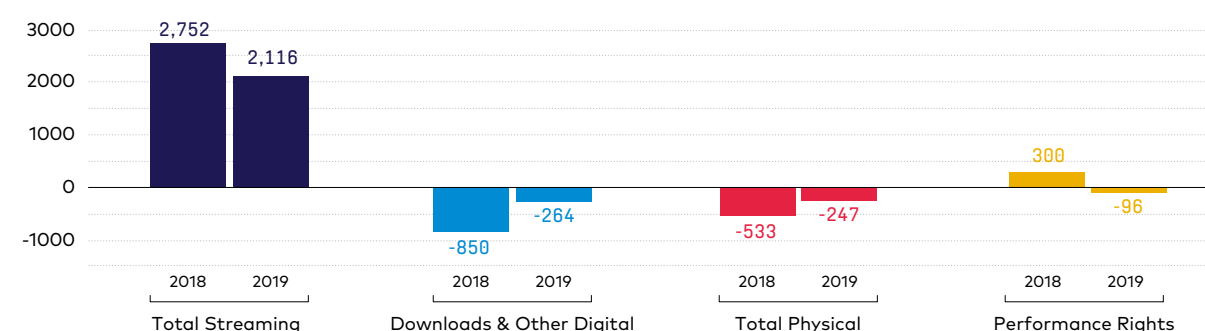
Performance Rights

Revenue from use of sound recordings and music videos for public performance, broadcasting and for private copying, licensed by industry Music Licensing Companies (MLCs).

Synchronisation

Revenues generated by licensing sound recordings for TV, film, advertisements and video games.

Fig.3 Revenue growth by consumption format: 2018 - 2019 (US\$ million)*



* Synchronisation is not included in this analysis as the growth amounts are not significant – see page 74 for more information on synchronisation

REVENUE GROWTH BY FORMAT



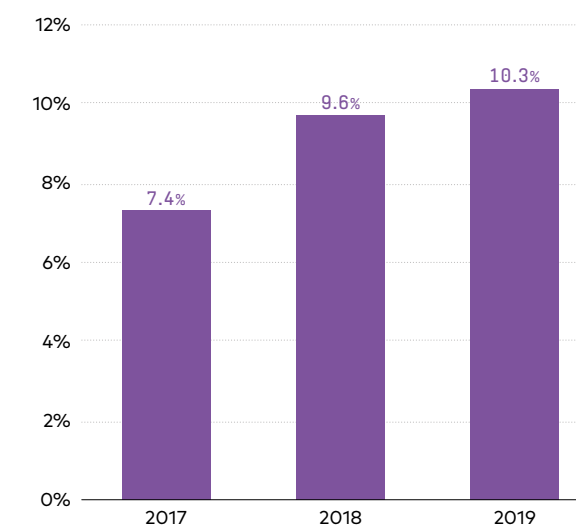
Performance rights revenues declined year-on-year by 3.6% (US\$95.7 million). This decline was primarily caused by the absence of large one-off payments which were reported in key markets in 2018 but not repeated in 2019. Stripped of the effects of these non-recurring items, performance rights revenues grew, although at slower pace than in recent years. Synchronisation revenues increased for the sixth year in succession.

Two key trends contributed to the double-digit growth of physical and digital revenues in 2019 and will be investigated in more detail during this report:

- The continued rise of subscription streaming services as the preferred method of music consumption globally
- A slower rate of decline in physical revenues

Fig.4 Global combined physical and digital revenue growth: 2017 - 2019 (%)

↑ 10.3% Physical & Digital revenues grew by double digits for the first time on record in 2019



ANALYSIS BY FORMAT: KEY THEMES

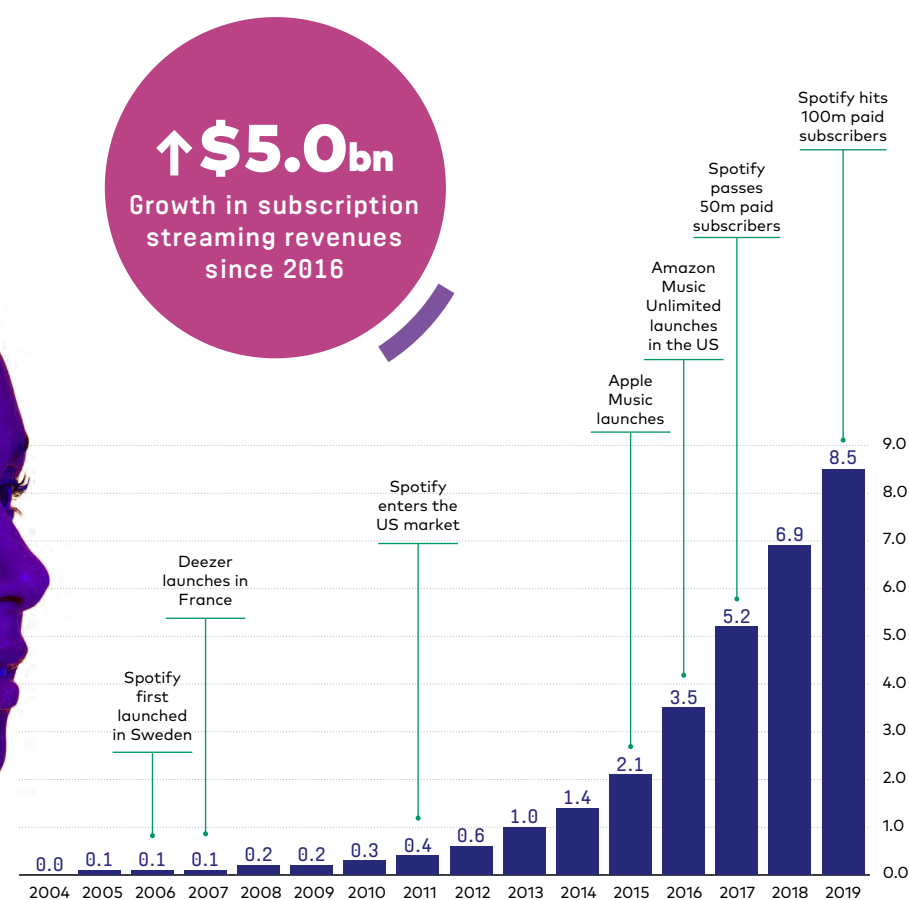
The Continued Rise of Subscription Streaming

Revenues from all streaming formats have risen considerably in the last five years but the major engine behind the growth in the recorded music industry was subscription streaming, which grew from US\$1.4 billion in trade revenue in 2014 to US\$8.5 billion in 2019.

Record companies have licensed vast libraries of music to streaming services across the world, encouraging users to understand the features and recognise the value of a streaming subscription.

The rapid growth in subscription streaming revenues was driven by increased numbers of subscribers to these services. In 2019, a total of 341 million people used a subscription music streaming service*, an increase of 33.5% from 2018. Key milestones in the development of subscription revenues are shown in Figure 5.

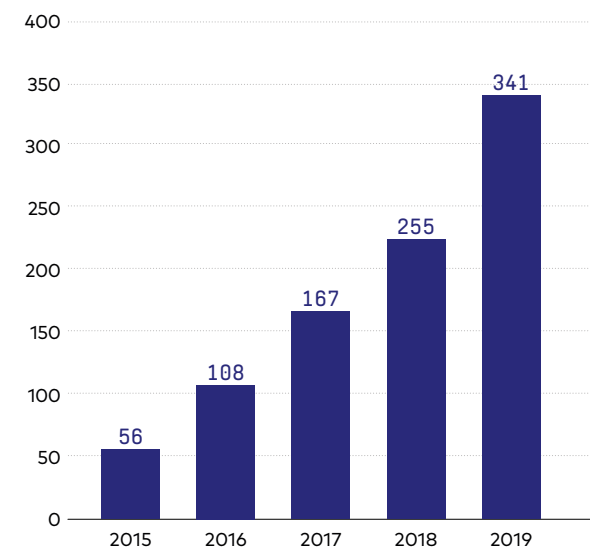
Fig.5 Global subscription streaming revenues: 2004 - 2019 (US\$ billion)



Alicia Keys photo courtesy of Sony Music

IFPI's *Music Consumer Study 2019* found that 36% of people surveyed regularly used paid streaming services in 2019, including more than half (52%) of 16-24 year olds.*

Fig.6 Global users of paid subscription accounts: 2015 - 2019 (million)



Perto photo by Ben Sullivan

SUBSCRIPTIONS TO STREAMING SERVICES TYPICALLY FALL INTO FOUR CATEGORIES:



Premium accounts, the most popular type of subscription, are purchased directly by consumers from digital service providers such as Spotify, Apple Music or QQMusic.



Third party accounts are subscriptions bundled with other services such as mobile phone contracts or purchased via third parties.



Family plans are accounts for a single household that allow multiple individuals to access a streaming service with their own separate sub-account.



Student plans give those in full-time education a premium account for a discounted rate.

SUBSCRIPTION STREAMING IN NUMBERS

341m

Users of subscription streaming accounts in 2019

↑ 33.5%

Year on year growth in users of subscription services

↑ \$1.7bn

Year on year USD growth in paid subscription streaming revenues

* 34,000 people across 21 countries worldwide were surveyed for the study

ANALYSIS BY FORMAT: KEY THEMES

The Continued Rise of Subscription Streaming

Three factors contributed to the increase in users of subscription accounts in 2019:

01

Premium accounts continued to be the most popular way to access paid music streaming services, with global users growing strongly again in 2019.

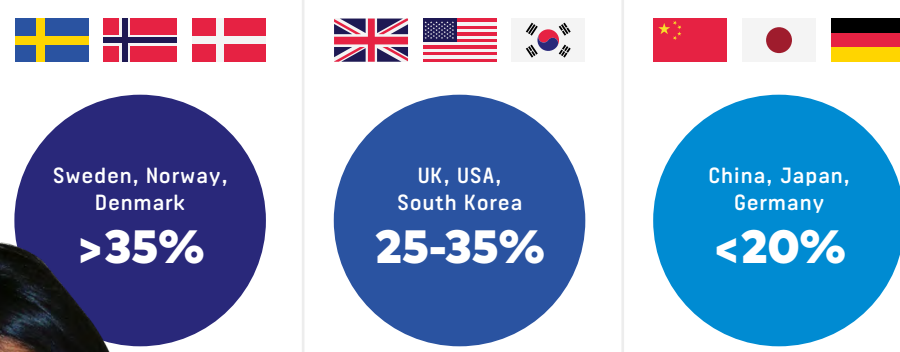
02

Innovations such as the daily or weekly premium access offered by some services, low data versions of services, and telecom bundle payments allowed easier access to paid streaming for users in high potential markets.

03

Family plans provided a way for younger consumers to access the benefits of subscription services in more established markets.

Fig.7 Subscription streaming users as a percentage of total population: 2019 (%)



Despite the continued growth in user numbers globally in 2019, not all markets were at the same stage of development. This was particularly true between different regions but also between neighbouring countries in the same region. For instance, despite Germany and Denmark sharing a border, subscription streaming services in Germany had a penetration rate below 25% compared to more than 35% in Denmark (see Figure 7).

Thelma Plum photo by Claudia Sangiorgi Dalimore

IFPI's *Music Consumer Study 2019* revealed three core reasons why consumers enjoyed subscription streaming services:

CONVENIENCE:

Streamers said that they valued the convenience and autonomy of being able to listen to almost any piece of music worldwide whenever they wanted, without interruption or restriction.

ACCESS:

The ease of use and access to an unlimited, on-demand, rich music library with instant playback was also highly prized.

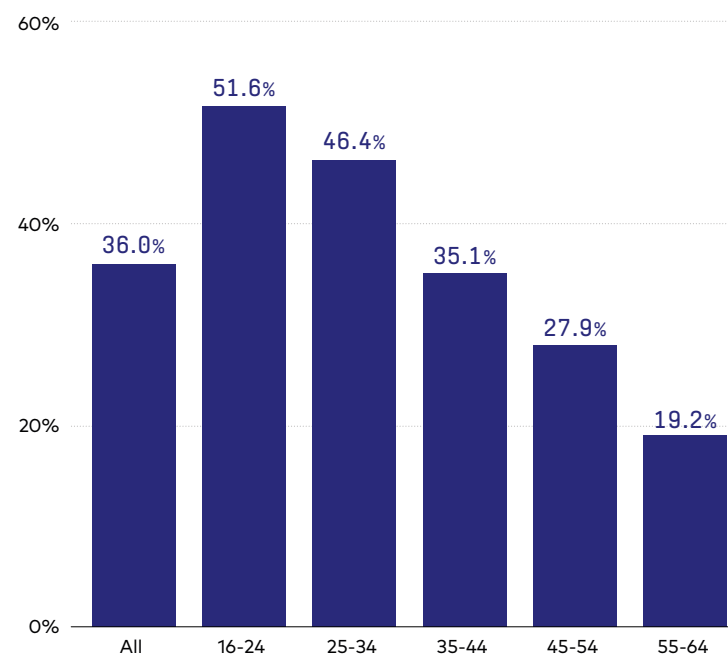
VALUE:

Respondents understood and appreciated the value of a single, low monthly payment for the access to all the music they received and the ability to listen on almost any internet-connected device.

The study also found that use of subscription audio streaming was highest for 16-24 year olds (see Figure 8). The popularity of streaming music platforms with the younger generations was also reflected in consumption data from 2019. The three biggest acts across subscription streaming platforms in 2019 were Post Malone, Billie Eilish, and Ariana Grande according to submissions to IFPI's Global Artist chart.

Although older age groups had lower levels of participation compared to others, the study found that the 45-54 and 55-64 cohorts had the fastest growth rates for streaming adoption.

Fig.8 Users of subscription streaming services by age*



* Figure 8 shows the percentage of those surveyed who claimed to have used a subscription streaming service in the last month

TOP ARTISTS: GLOBAL SUBSCRIPTION STREAMING

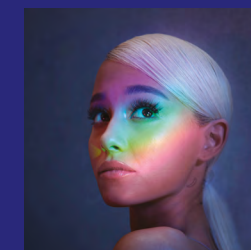
1 Post Malone



2 Billie Eilish



3 Ariana Grande



Source: IFPI Global Charts 2019
Based on global consumption in album equivalent units

ANALYSIS BY FORMAT: KEY THEMES

The Resilience of the Physical Market

The second key factor that affected the overall rate of growth in recorded music industry revenues during 2019, leading to the highest recorded growth rate for combined physical and digital revenue, was resilience in the physical market.

Although this was a revenue stream that declined year on year as consumers moved spending to streaming formats, the pace of decline was considerably slower in both percentage and absolute terms than in 2018 (see Figure 9).

Fig.9 Global physical revenue change (US\$ million) and percentage change - 2018 - 2019

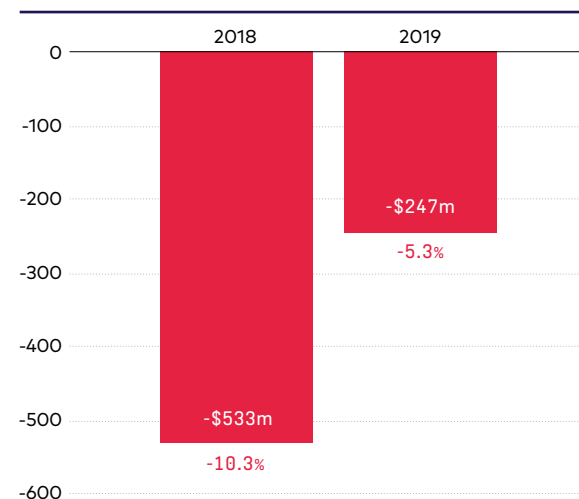
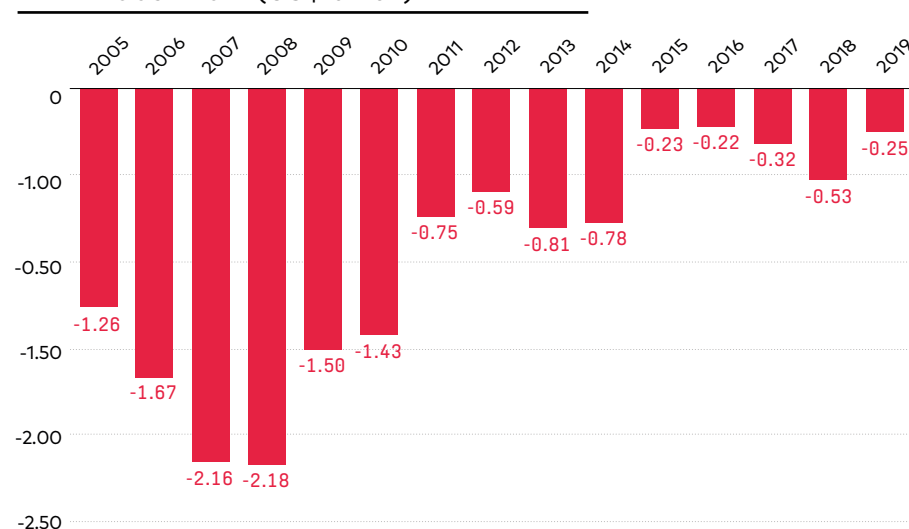


Figure 10 shows that this reduction in the rate of decline tempered the impact of changes in physical revenues on overall global growth in 2019.

Fig.10 Global physical revenue change 2005 - 2019 (US\$ billion)



12

Markets with growth in physical revenues in 2019

50.3%

Japan and South Korea share of global physical revenue (vs. 17.5% of total revenues)

16.4%

Vinyl share of physical in 2019 - vs. 0.6% in 2009

The slowing rate of decline in the physical market was driven by three factors:

1. MAJOR RELEASES IN WESTERN MARKETS REVIVED INTEREST

A number of release-driven factors led to improved performance in western markets, including the USA, Germany, and Spain.

Films and re-releases increased the interest in classic albums and catalogue acts, such as Queen, Elton John and The Beatles, and also promoted original music in *A Star is Born* and *The Greatest Showman*.

New releases from classic artists, including Bruce Springsteen, Celine Dion, Tool, and Rammstein, all of whom featured in the top 20 of the IFPI Global Album Chart, re-energised legacy fanbases and boosted sales.

In Spain, physical revenues grew 7.2% in 2019, as televised singing contest Operación Triunfo returned to TV screens and arenas around the country.

2. 'SUPERFAN' CULTURE IN JAPAN AND SOUTH KOREA

South Korea and Japan increased their share of the global physical market in recent years. The two countries were responsible for more than half (50.3%) of global physical income in 2019, compared to slightly over one-quarter (25.7%) in 2009.

In Japan, physical income comprised 68.0% of the country's total recorded music industry revenues in 2019, the largest proportion worldwide. In South Korea, physical comprised 36.0% of the total market.

The strength of physical formats in these markets was partly driven by the 'superfan' culture in these countries, where physical releases on CD or vinyl from acts such as SEVENTEEN, BTS, AKB48 and ARASHI are collectibles for their large fanbases. Japanese and South Korean artists also found greater global success during 2019 and physical sales helped both BTS and ARASHI into IFPI's 2019 Global Charts.

3. GROWTH OF VINYL CONTINUED

Vinyl revenues grew in 2019 for the thirteenth year in a row. The format made up 16.4% of all physical revenue in 2019, up from just 0.6% in 2009. The continued growth in revenues came from the popularity of major reissues as well as strong sales from new artists. For example, Billie Eilish's debut album *WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?* was the second top selling vinyl album in both the US and UK in 2019.

Sources: Nielsen Music/MRC (USA), Official Charts Company (UK)

TOP ARTISTS: GLOBAL PHYSICAL SALES

1 BTS



2 Queen



3 ARASHI

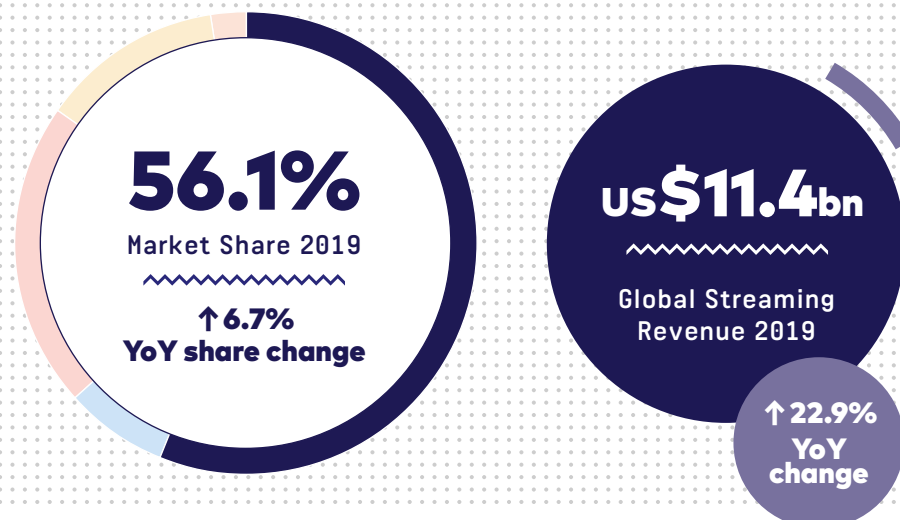


Source: IFPI

Based on global physical unit volumes

ANALYSIS BY FORMAT: IN DETAIL

Streaming

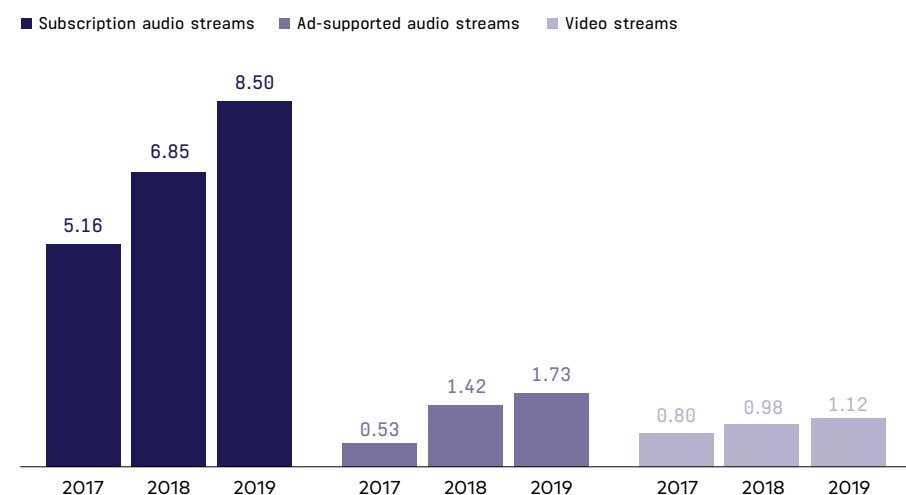


Total streaming revenues exceeded US\$10 billion in 2019 and accounted for more than 50% of total global recorded music revenues for the first time. Subscription streaming led this growth, but revenues from free-to-consumer formats - ad-supported audio streaming and video streaming - also grew by double digit percentages in the year. Revenues from both free-to-consumer formats were greater than US\$1 billion globally (see Figure 11).

SUB-FORMATS



Fig.11 Streaming revenue by sub-format: 2017 - 2019 (US\$ billion)



Free streaming – a hit with consumers, and growing in importance as a revenue stream

Although subscription streaming was the key driver of industry growth, free streaming services added a combined US\$462.8 million to global industry revenues in 2019. According to findings in IFPI's *Music Consumer Study 2019*, 62% of time spent listening to music on streaming services was through ad-supported audio streaming and video streaming in 2019.

US\$2.9bn

Free streaming formats (ad supported plus video) now contribute more global revenue than CDs

47%

Video share of on-demand streaming consumption*

64%

of consumers surveyed listened to streaming services in the last month*

* Source: IFPI Music Consumer Study 2019

More markets pass key thresholds in their transition to streaming

At the same time as the global recording industry passed the 50% threshold of streaming as a percentage of total revenues in 2019, six additional markets also passed this mark, including the UK, Spain and Switzerland, taking the overall tally to 37.

Of those markets, 13 saw more than 75% of their revenues coming from streaming in 2019, up from 8 in 2018. Brazil, Sweden, and Russia reached this point during 2019.

37 (+6)

markets with greater than 50% streaming share of revenue

13 (+5)

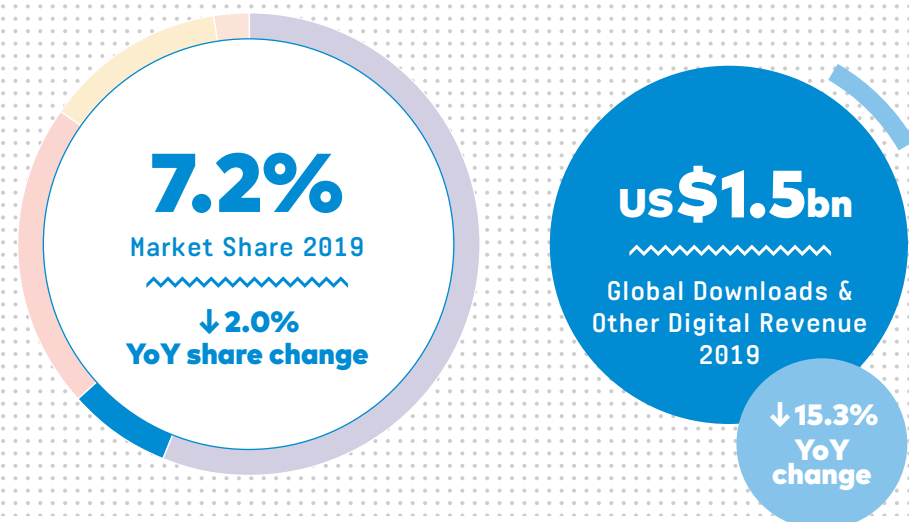
markets with greater than 75% streaming share of revenue

D Gerrard photo courtesy of Warner Music



ANALYSIS BY FORMAT: IN DETAIL

Downloads & Other Digital



The transition to an access model of music consumption had a direct impact on the performance of permanent downloads, revenues for which fell by 18.0% in 2019 after similar proportionate falls in previous years.

However, as this overall category has returned declining income in the last few years, its impact on overall growth was reduced (see Figure 12).

Mobile personalisation and other digital accounted for the remainder of digital revenues. This revenue stream, which includes products such as personalised ringtones and ring back tones, declined by 1.7% in 2019 to a total of US \$281.4 million.

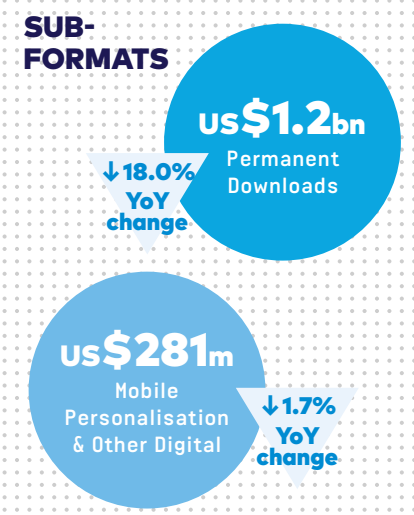
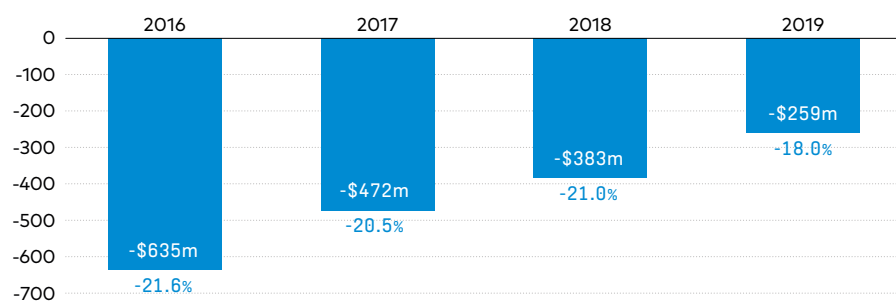
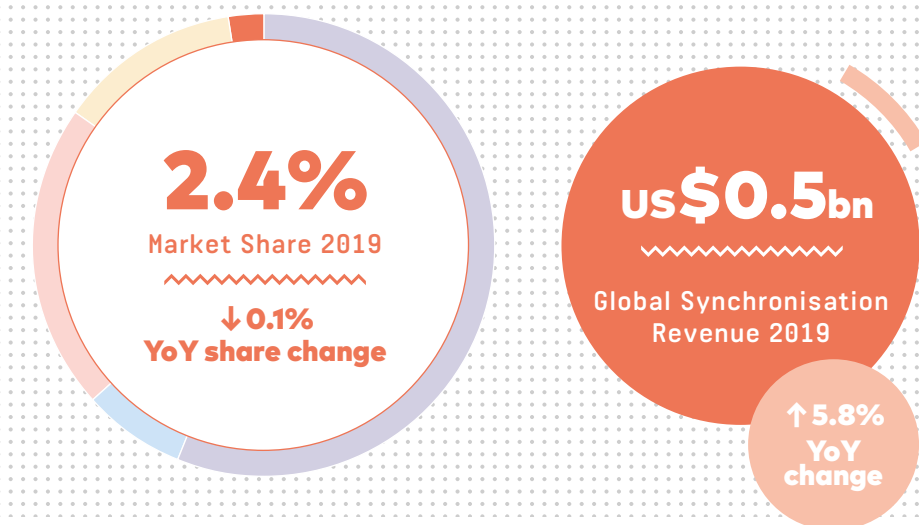


Fig.12 Permanent downloads revenue change: 2016 - 2019 (US\$ million)



Synchronisation

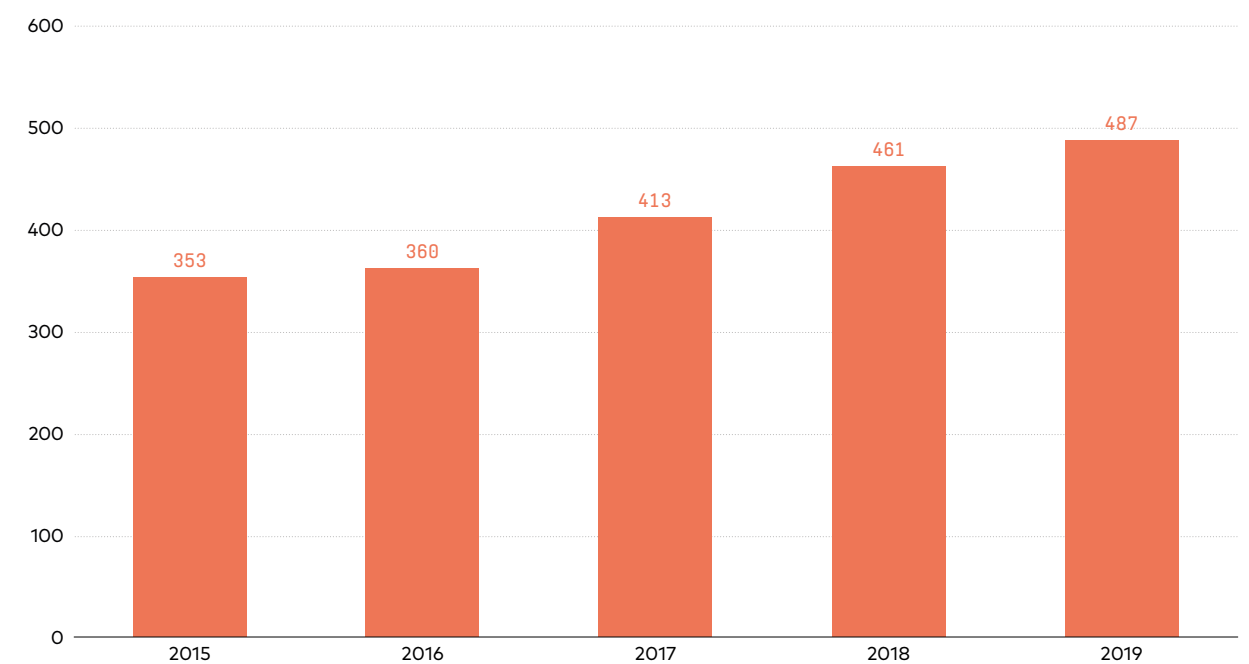


Synchronisation revenues are generated by licensing sound recordings for TV, film, advertisements and video games.

Despite the typically one-off nature of these deals, synchronisation revenues have increased steadily over the last five years at a compound annual growth rate (CAGR) of 8.4% (see Figure 13). Television deals represented a significant proportion of synchronisation revenues, reflecting rising demand from the growth of online television streaming services in recent years.

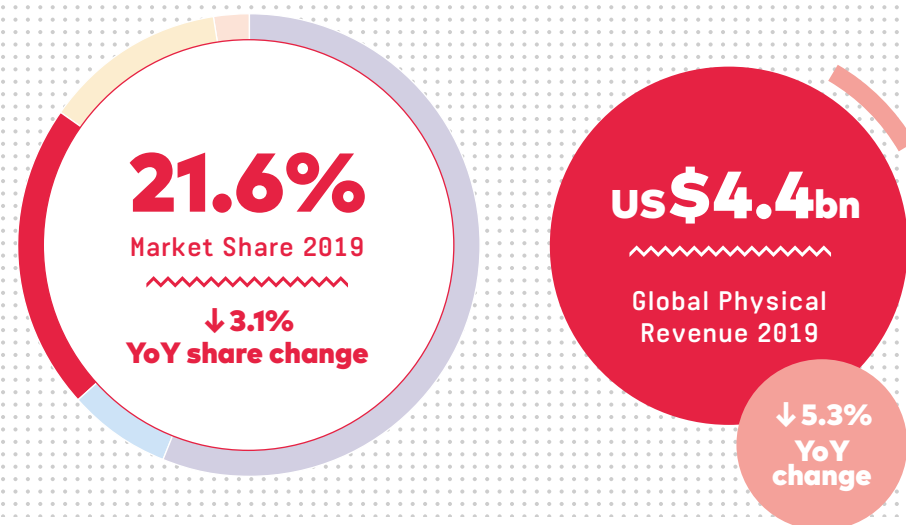
The US continued to be the single largest market for synchronisation in 2019 and made up 59.7% of global synchronisation revenues (although this was a slight fall from 2018). This reflects the strong position of the US in many creative industries, with many of the largest (by revenue) TV and film studios, advertising agencies and video game developers based in the country.

Fig.13 Synchronisation revenue: 2015 - 2019 (US\$ million)



ANALYSIS BY FORMAT: IN DETAIL

Physical



As detailed on pages 69-70, the physical market remained in decline in 2019, but this decline slowed, driven by three factors: key releases, the continued resilience of physical in Japan and South Korea, and the growth of vinyl.

Revenue from CDs declined by 6.3% in 2019, an improved performance compared with the 10-year CAGR of -9.9%. This sector continued to represent a declining proportion of physical revenues (see Figure 14).

Music video revenue declined by 11.6% in 2019 but was higher than in 2017 and continued to be an important format in Asia. The region accounted for over 90% of global music video revenue, up from 49.4% 10 years ago.

SUB-FORMATS

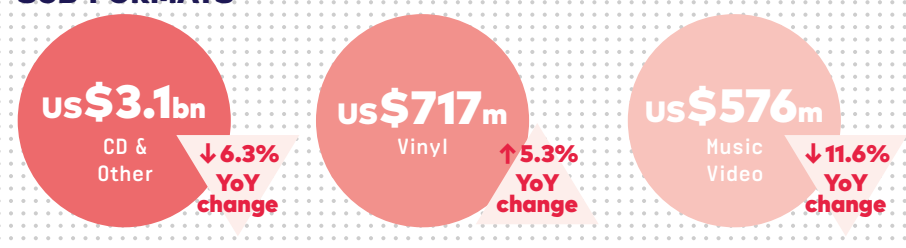
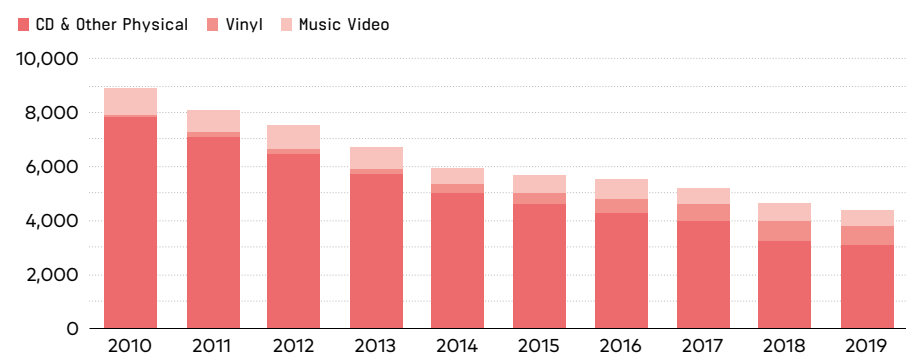


Fig.14 Physical revenue by consumption type: 2010 - 2019 (US\$ million)



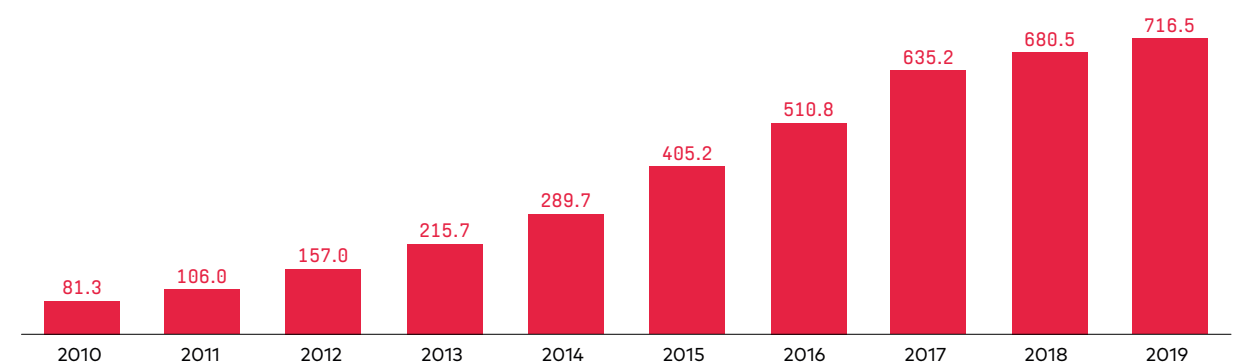
Another year of growth for vinyl

In the last decade, vinyl revenues grew consistently despite the broader downturn observed in other physical income (see Figure 15). Vinyl revenues increased by 5.3% in 2019 although this was the fourth consecutive year in which growth rates for vinyl were slower than the year before. A total of US\$717 million in sales in 2019 represented a tenfold increase in value since 2009.

US/Canada and Europe were the biggest regions for vinyl in 2019, and together accounted for over 90% of vinyl revenues.

13
Consecutive years of vinyl revenue growth

Fig.15 Global vinyl revenue: 2010 - 2019 (US\$ million)

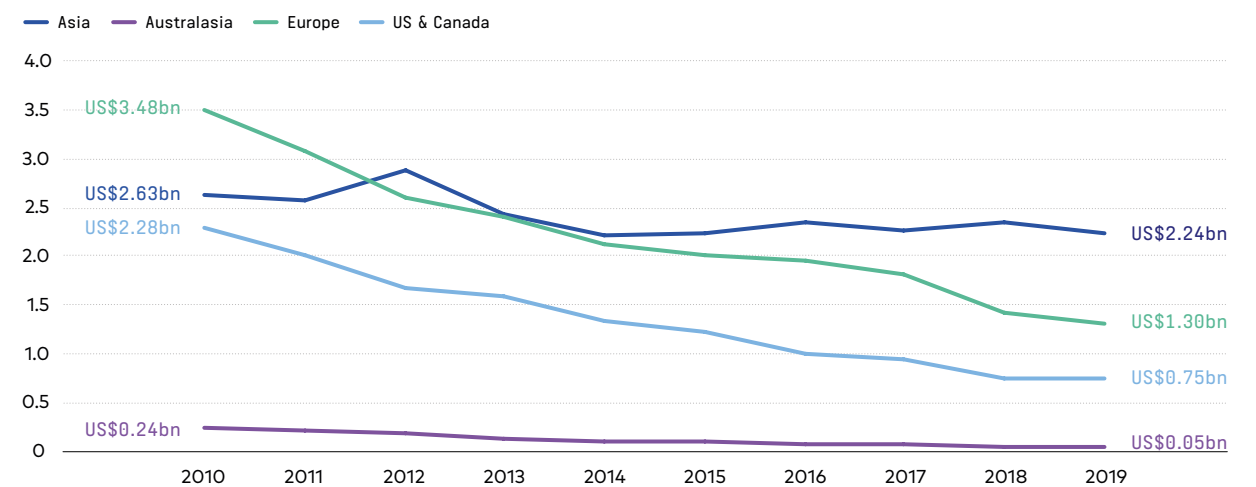


Asian physical revenues remained resilient

In 2019, for the first time, more than 50% of global physical revenues were generated in Asia. Figure 16 shows the resilience in physical over the past 10 years in Asia as revenues have declined in other

regions. This increase in physical market share has been driven by the Japanese and South Korean markets, as outlined on page 70.

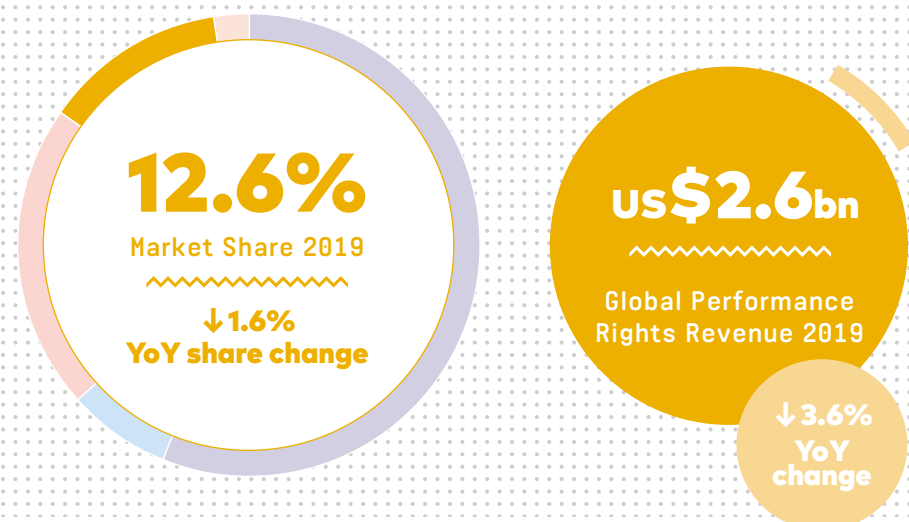
Fig.16 Physical revenues by region: 2010 - 2019 (US\$ billion)*



* Latin America is not included in this analysis as its physical revenues are not significant – see page 99 for more information on Latin America

ANALYSIS BY FORMAT: IN DETAIL

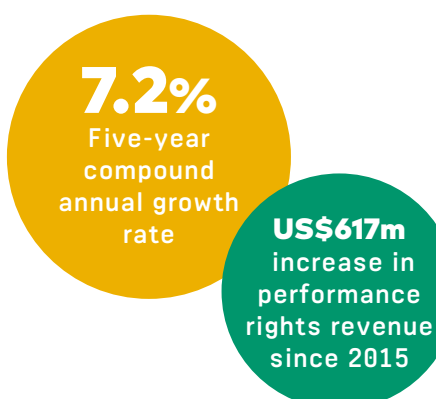
Performance Rights



Global growth masked by non-recurring 2018 collections in major markets

Performance rights revenues are collected by recording industry music licensing companies (MLCs) for the use of sound recordings and music videos. The key types of performance rights income are TV, radio, public performance, internet licensing, and private copying levies.

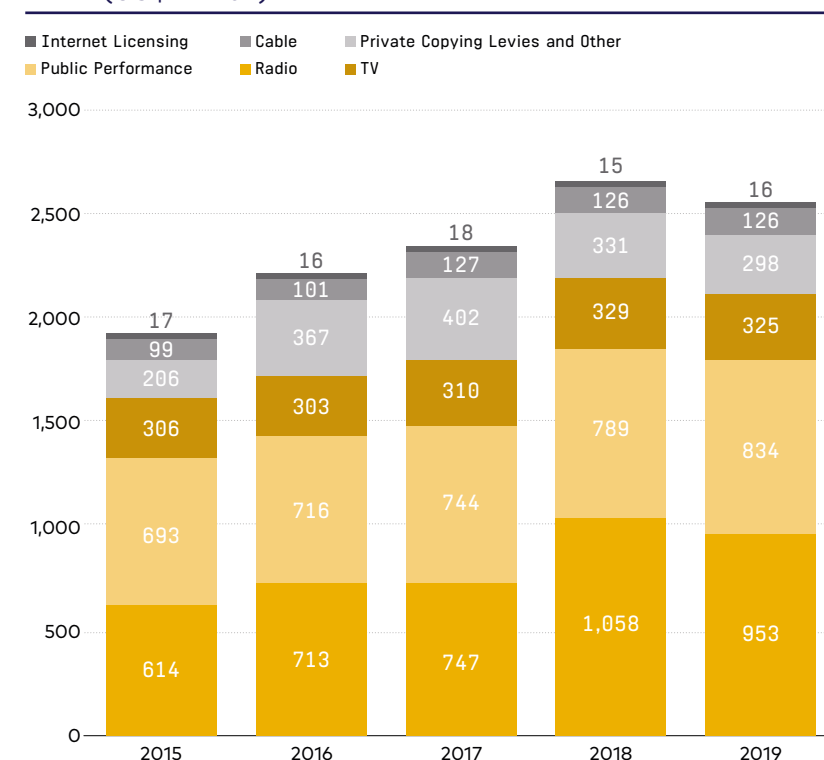
MLCs' collections fell by 3.6% to US\$2.5 billion in 2019 from US\$2.6 billion in 2018. The small global decline was due to the collection in 2018 of significant non-recurring revenues in major markets – primarily, the SoundExchange settlement in the US and private copying levy back payments in Germany and Austria. As a result, performance rights revenues in US/Canada fell by 14.6% to US\$682 million in 2019 (2018: US\$799 million) while in Europe the fall was 1.2%.



Removing the impact of these non-recurring revenues reveals positive growth in collections in all regions: in the US/Canada performance rights revenues were up by 5.1% (US\$33.2 million) to US\$682.1 million; in Europe, they were up by 1.6% (US\$20.8 million) to US\$1,342.5 million; in Latin America up by 10.4% (US\$16.1 million) to US\$171.3 million; in Asia up by 4.0% (US\$29.4 million) to US\$243.2 million; in Australasia up by 11.2% (US\$5.5 million) to US\$55.0 million; and in Africa & the Middle East up by 17.4% (US\$5.7 million) to US\$38.5 million.

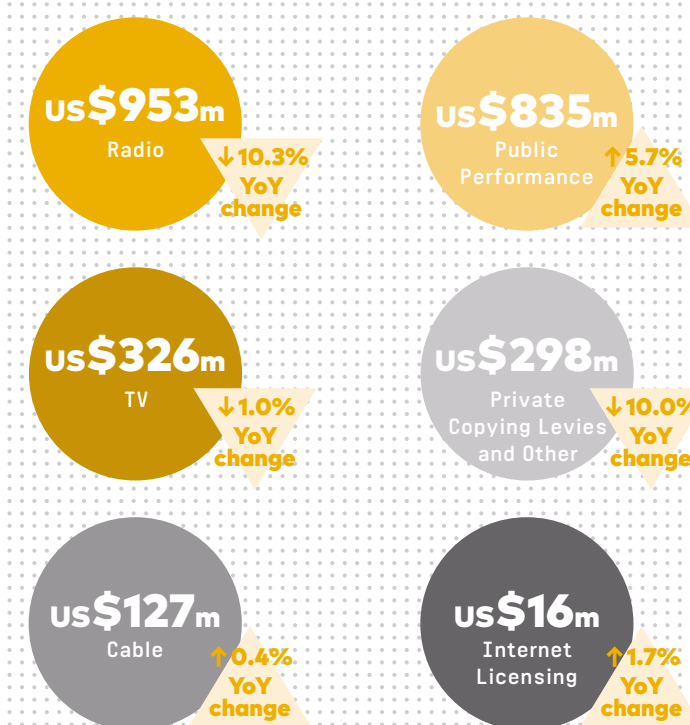
This pattern of global growth, a continuation of the positive trajectory observed over more than 10 years, makes clear the increasing importance of performance rights revenues in the industry as a whole. Over the last five years, revenues have grown strongly at 7.2% CAGR (see Figure 17).

Fig.17 Performance rights revenue by income type: 2015 - 2019 (US\$ million)



Nilo photo by Dong Min Jang

SUB-FORMATS



A number of emerging regions observed strong growth in 2019: collections from Sub-Saharan Africa were up 35.3% (US\$5.6 million) to US\$21.6 million; in Central America, collections were up 15.8% (US\$0.6 million) to US\$4.1 million, and in the Caribbean collections rose by 22.1% (US\$0.5 million) to US\$2.7 million. This points towards a continued strengthening of collections in emerging territories around the world, a signal that efforts to realise the growth opportunities in these areas have borne fruit.

Individual countries exhibiting strong growth in 2019 included China (where collections were up 43.6% or US\$7.8 million) to US\$25.6 million; Greece (up 40.2% or US\$3.1 million) to US\$10.8 million; South Africa (up 33.4% or US\$5.0 million) to US\$20.0 million; Argentina (up 31.1% or US\$10.3 million) to US\$43.3 million; and India (up 22.8% or US\$3.4 million) to US\$18.5 million.

ANALYSIS BY FORMAT: IN DETAIL

UK rose to third highest revenue generator

The UK moved ahead of Germany to become the third highest generator of performance rights worldwide in 2019 after growth in collections in the UK (where performance rights revenues were up by 4.8% or US\$11.3 million) combined with a decline in Germany (down by 6.6% or US\$16.7 million). There was a particularly strong performance in public performance collections in the UK which increased by US \$9.1million in 2019, up 7.6% year on year. This is a sign of the success of PPL's recent joint venture with PRS.

Fig.18 Global performance rights - top 20 markets (US\$ million)

MARKET	2018 (\$m)	2019 (\$m)	CHANGE FROM 2018 (\$m)	SHARE OF GLOBAL TOTAL
01 US	758.8	642.1	-116.7	25.2%
02 France	269.0	266.9	-2.2	10.5%
03 UK	235.3	246.7	11.3	9.7%
04 Germany	250.9	234.3	-16.7	9.2%
05 Japan	149.5	148.2	-1.3	5.8%
06 Netherlands	76.5	75.7	-0.8	3.0%
07 Brazil	71.7	70.5	-1.2	2.8%
08 Italy	56.6	62.7	6.1	2.5%
09 Spain	56.1	57.4	1.3	2.2%
10 Australia	39.5	44.4	4.9	1.7%
11 Argentina	33.1	43.3	10.3	1.7%
12 Canada	40.2	40.0	-0.1	1.6%
13 Denmark	42.9	40.0	-2.9	1.6%
14 Belgium	47.4	39.7	-7.7	1.6%
15 Austria	54.2	35.3	-18.8	1.4%
16 Sweden	30.1	32.7	2.6	1.3%
17 Poland	28.5	29.0	0.5	1.1%
18 Switzerland	26.9	27.8	1.0	1.1%
19 Finland	25.6	25.9	0.4	1.0%
20 China	17.8	25.6	7.8	1.0%

The radio industry continued to grow but still didn't pay fair value for the use of music

Rumours of radio's decline in the face of competition from streaming services are misplaced. Radio had the largest increase in revenues over the last five years of all performance rights categories, with a CAGR of 12%.

A 10% drop in collection revenues from radio in 2019 was caused by the substantial one-off settlement paid to SoundExchange in the US in 2018. Revenues outside of the US reflected the continued growth of the radio industry worldwide – in Europe revenues from broadcast radio grew by 2.4%; in Australasia by 4.5%; and in Asia by 5.3%. Despite this growth, and the continued heavy reliance on music content in radio programming, returns to sound recording right holders amounted to only 1.8% of radio industry revenues*.

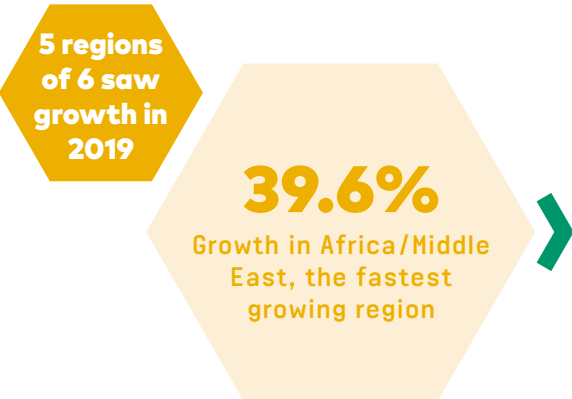
In parallel, radio had higher engagement figures than any other way of listening to music in 2019*. 86% of consumers listened to music on the radio while the format was responsible for 30% of all music listening time.

Fig.19 Radio performance rights revenue: 2018 - 2019 (US\$ million)

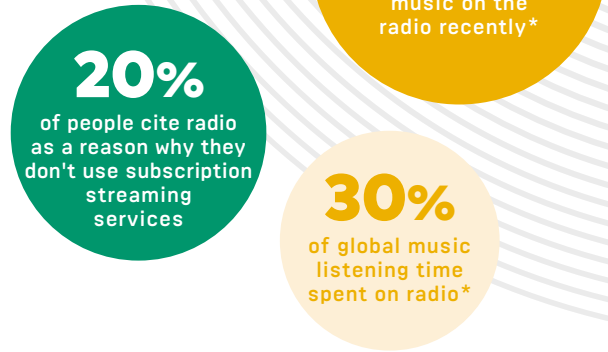
REGION	2018 (\$m)	2019 (\$m)	CHANGE FROM 2018 (\$m)
US & Canada	737.4	624.4	-113
Europe	266.7	273.2	6.5
Asia	20.8	21.9	1.1
Australasia	9.5	9.9	0.4
Latin America	16.1	16	-0.1
Africa/Middle East	7.8	7.4	-0.4

Public performance sector displayed strong growth

Public performance was a growth sector in 2019 with a 5.7% year on year rise in collections to US\$834.2 million. 80% of this growth was contributed by strong performances in this area in the UK, France, Argentina, China, South Africa, and Spain.



RADIO CONTINUES TO BE A POPULAR MEDIUM AMONG MUSIC LISTENERS



* Source: IFPI

Fig.20 Total streaming revenue vs. radio performance rights income: 2015 - 2019 (US\$ million)

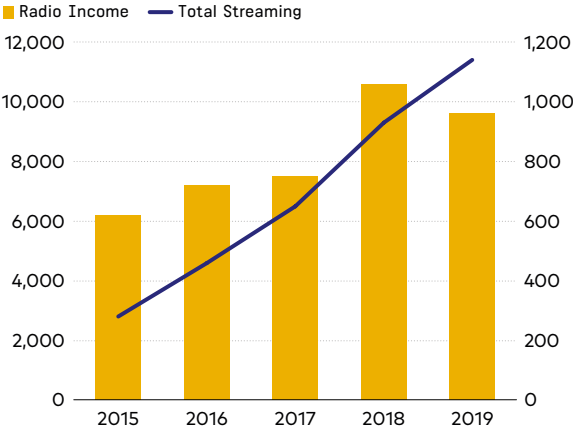


Fig.21 Public performance revenues by region: 2018 - 2019 (US\$ million)

REGION	2018 (\$m)	2019 (\$m)	CHANGE FROM 2018 (\$m)
Europe	558.1	582.7	24.6
Latin America	77.4	88.2	10.8
Asia	56	61.9	5.9
US & Canada	52.6	48.6	-4
Australasia	28.5	29.2	0.8
Africa/Middle East	16.9	23.6	6.7

Regional Overview

Broad-based global growth, with Latin America the fastest growing region

The transition from owned to access models of recorded music consumption in the last few years has resulted in broad-based geographical growth.

The three largest regions by revenue (US/Canada, Europe and Asia) together accounted for 93.0% of global recorded music revenues in 2019. Income in all three rose year on year with the US/Canada the only region with a higher growth rate than the global average.

As seen in Figure 23, each of these regions had a particular area of prominence in 2019: US/Canada led the market in streaming and downloads and other digital, while Asia was responsible for more than half of global physical sales; and Europe contributed the highest share of performance rights with 53.4% of the global total.

Fig.22 Global recorded music industry revenue share by region: 2019 (%)

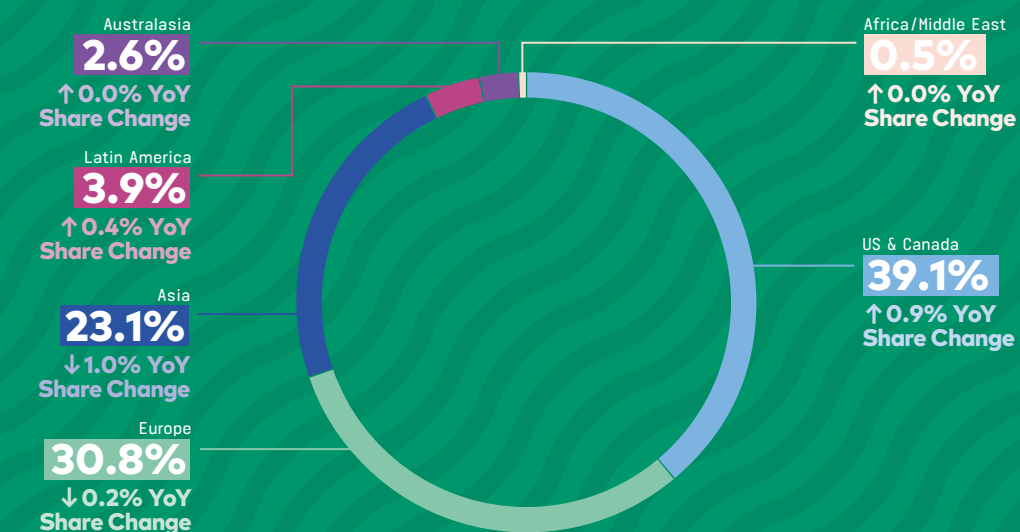
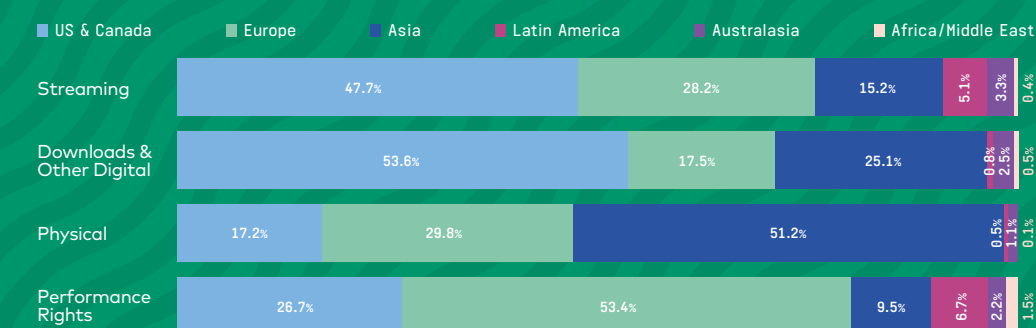


Fig.23 Regional revenue share by consumption format - 2019 (%)



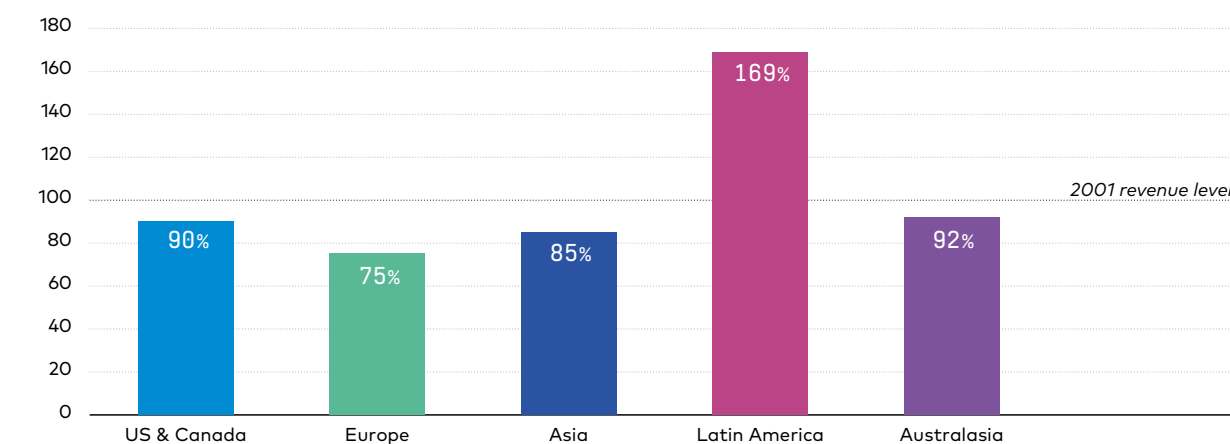
GROWTH IN LATIN AMERICA CONTINUED

Revenues in Latin America grew by 18.9% in 2019 and the region was again the fastest growing worldwide. This continued a trend seen since the global recorded music industry returned to growth in 2014. IFPI's *Music Consumer Study* found that improved access to licensed services (both free and paid) helped to reduce rates of music piracy in Brazil, Mexico and Argentina below half of the internet population for the first time in 2019 – although music piracy remains a challenge in the region.

Latin American revenues passed their 2001 level in 2016 and are now 69% higher than they were in the peak revenue year for the global industry, with growth still accelerating, up from 17.3% last year.

3.9%
Latin America
share of global
revenues, up from
1.8% in 2010

Fig.24 Recorded music revenue by region: 2019 revenues as a percentage of 2001 revenues (%)*



* Africa/Middle East is not included in this analysis due to a lack of available historical data

Note: Hyperinflation factors and currency devaluations have impacted the growth in certain markets when compared with historical exchange rates

Figure 24 also shows that despite a sustained period of revenue growth, the majority of regions are still to reach their 2001 revenue levels.

The next section is focused on two key trends which contributed significantly to global industry growth in 2019:

- Accelerated growth in major European markets in 2019 as their transition from physical to digital continued.
- The performance of the US, the world's biggest music market, which continued to drive global growth in 2019.

2019 REVENUE GROWTH BY REGION

+7.2%
Europe

+10.4%
US/Canada

+3.4%
Asia

+7.1%
Australasia

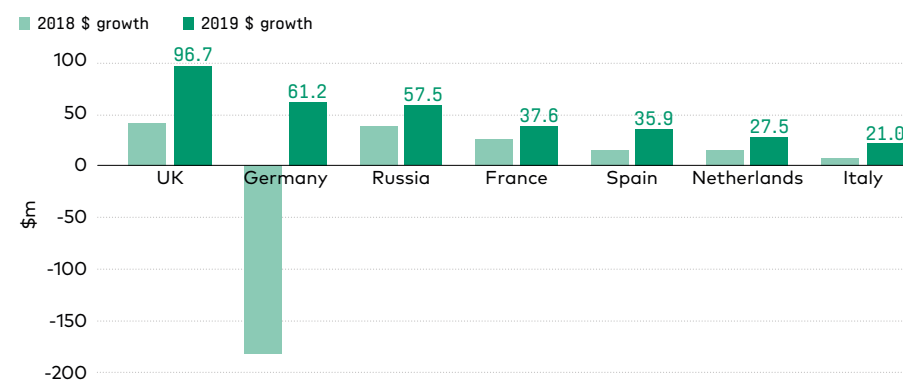
+18.9%
Latin America

REGIONAL OVERVIEW: THEME

European Acceleration

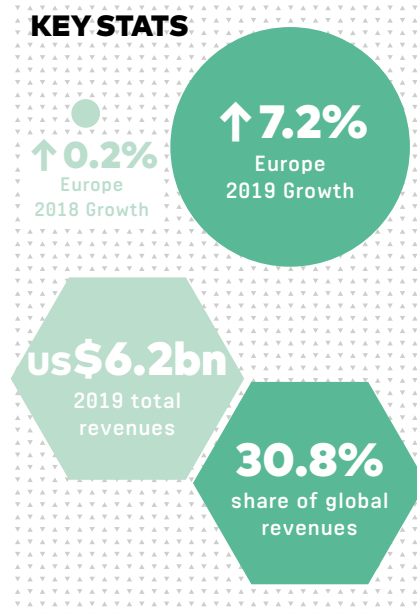
Europe maintained its position as the world's second largest region for recorded music industry revenues in 2019. Across the region, revenues totalled US\$6.2 billion. Growth in the region accelerated to 7.2% in 2019 from 0.2% in 2018. Whilst this rate of growth was lower than the global average, the absolute increase in revenues in Europe compared to 2018 meant that the region was a major contributor to the industry's global performance in 2019.

Fig.25 Revenue change by market: 2018 - 2019 (US\$ million)



A number of markets saw improved performance in 2019:

- In Germany, revenues grew by 5.1% in 2019. This increase was below the European average but represented a considerable turnaround compared to a decline of 13.3% in 2018. Germany remained the second-largest market in Europe in 2019 and the fourth largest worldwide.
- Russia was the fastest growing major market globally in 2019 with 50.3% revenue growth year on year.
- The pace of revenue growth was also higher than in 2018 in a number of other major European markets including the UK, Spain, Italy, France and the Netherlands.



Together, these seven markets accounted for 76% of all revenues and 82% of revenue growth in Europe during 2019.

Figure 26 shows that the slower growth seen in 2018 across Europe was driven by a US\$379 million drop in the physical market, where Germany and the UK saw the most significant declines. In 2019, performance accelerated to restore Europe to the growth levels seen in 2017.

There were two key drivers behind the growth seen across European markets:

1. CONTINUED TRANSITION TO STREAMING

Growth in streaming incomes added US\$608 million to European industry revenues in 2019.

Streaming formats were responsible for more than 50% of all European recorded music industry revenues for the first time in 2019 (see Figure 27). Europe was a pioneer of music streaming and the Nordic markets Sweden, Norway and Denmark had all crossed the 50% threshold for streaming revenues as a proportion of the total market by 2016. Across Europe, streaming accounted for the majority of all industry revenues in 12 markets by the end of 2019, an increase from nine in 2018.

2. DECLINE IN PHYSICAL REVENUES SLOWED

Although physical revenues continued to fall in Europe in 2019 and were down by 8.3%, the significant drop seen in 2018 was not repeated. Two markets contributed most to the change: Germany, where a strong domestic release schedule including albums from artists such as Rammstein and Sarah Connor (both of which went double platinum) helped sales to stabilise, and the UK, where the rate of physical revenue decline slowed due to the acceleration in vinyl revenue growth to 16.1% year on year. Despite the slowdown in the rate of decline, total physical revenues fell below those from performance rights in Europe for the first time in 2019.

Fig.26 Format revenue change (US\$ millions) vs. total market growth rate (%) - Europe: 2016 - 2019

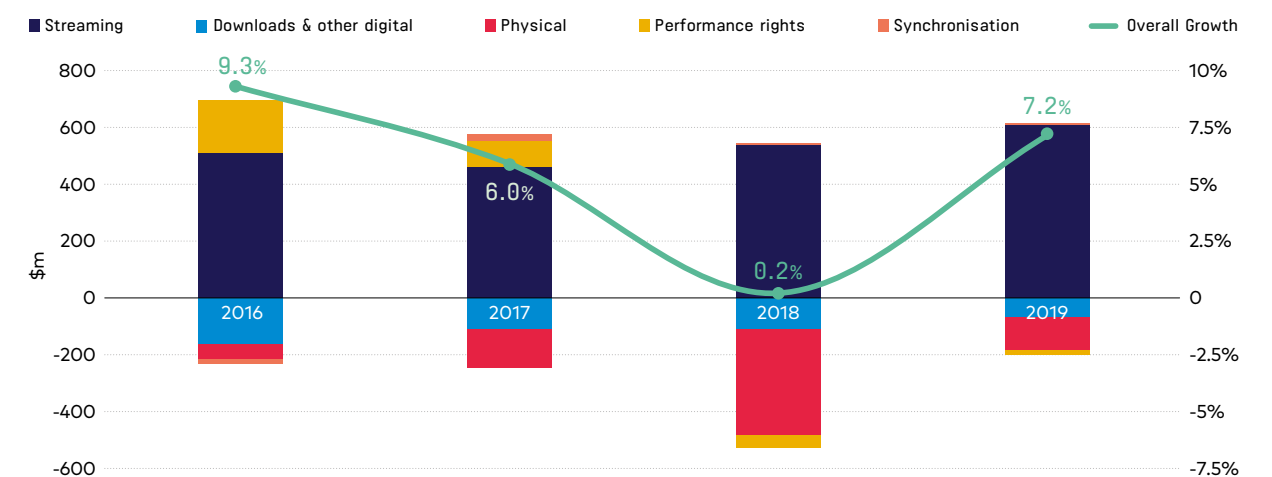
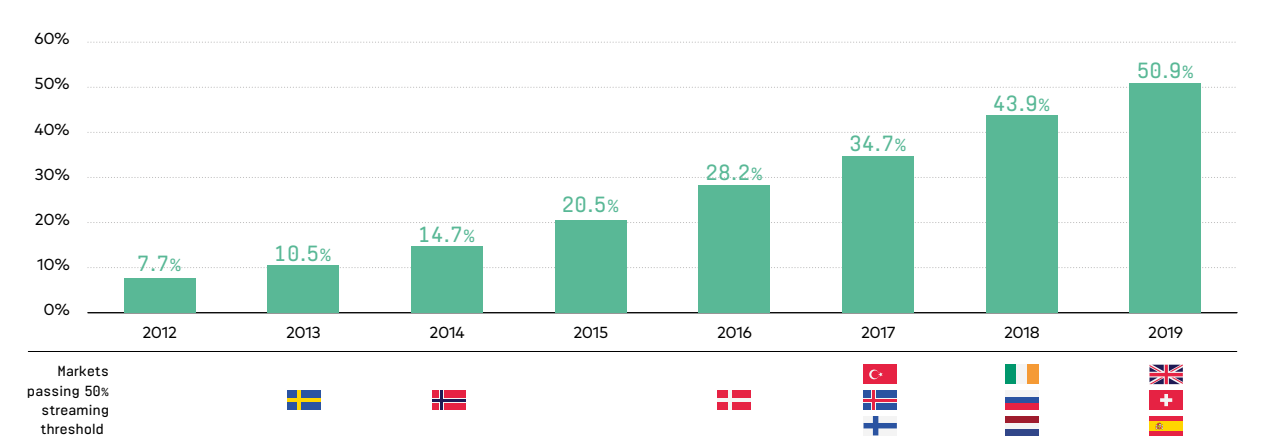


Fig.27 Total streaming contribution to recorded music revenue - Europe: 2012 - 2019 (%)

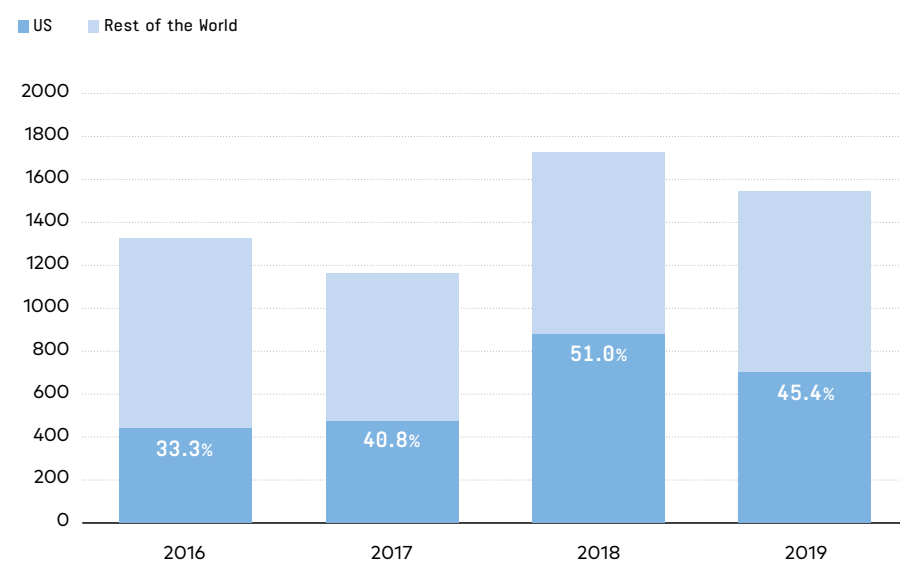


REGIONAL OVERVIEW: THEME

US driving growth

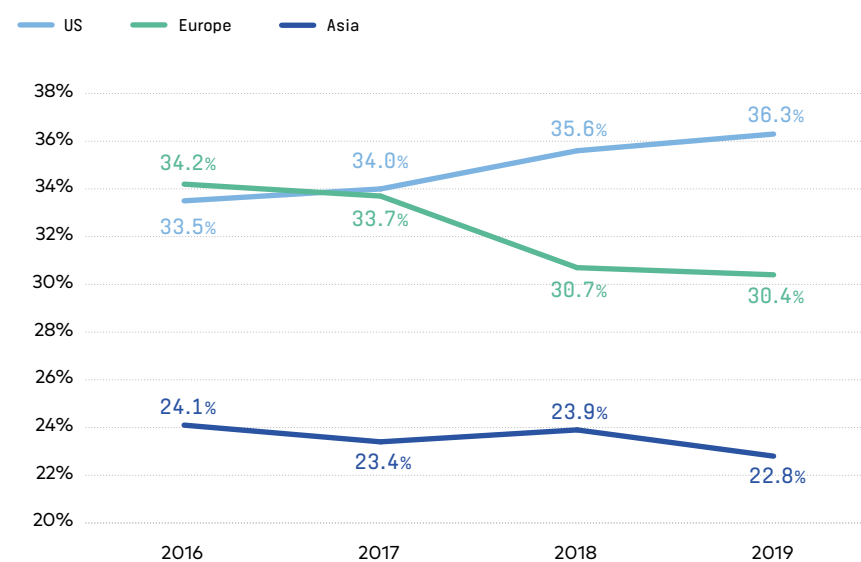
The US total recorded music market grew by 10.5% in 2019 which equated to an increase of US\$701 million. In the context of the US\$1.5 billion overall growth of the global recorded music industry, the US was a significant growth driver, and continued to provide a higher contribution to global growth than any other country. In 2019 45.4% of total growth was attributable to the US market (see Figure 28).

Fig.28 US contribution to global recorded music revenue growth - 2016 - 2019 (%)



As growth in the US in 2019 continued to outpace the rest of the world in absolute terms, the country's global market share increased as the relative contributions of Europe and Asia to the global total declined (see Figure 29).

Fig.29 Global recorded music revenue share - Asia, Europe and US: 2016 - 2019 (%)



Growth in the US was driven by two main factors:

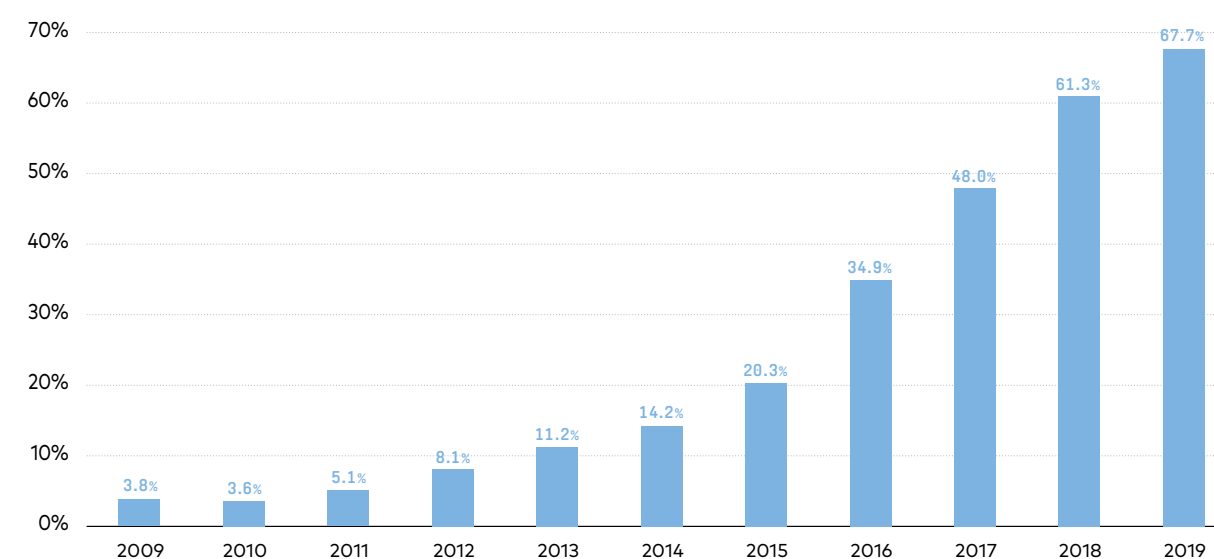
1. AN INCREASED APPETITE FOR STREAMING

Streaming continued to grow its share of US recorded music revenues and contributed 67.7% of the total in 2019. Figure 30 shows the growing share of overall revenues contributed by streaming since 2009 and the considerable increase in this proportion since 2014 that was the key driver of increasing revenues in the US. According to IFPI's *Music Consumer Study 2019*, 74.5% of 16-64 year old internet users in the US used an audio streaming service, a higher rate than any other country in the world with the exception of China.

The study also showed that older demographics in the US used streaming services at a much higher rate than the global average, with 39.0% of 35-64 year old internet users using paid audio streaming services compared to only 29.8% worldwide.

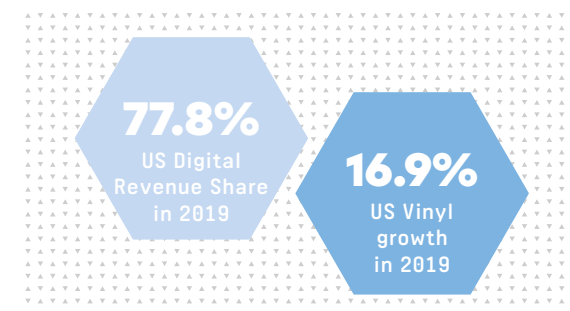
This appetite for streaming saw users of subscription accounts grow in the US in 2019. Almost 90% of this growth was driven by two factors: the increased use of family accounts, and a large increase in premium account users.

Fig.30 Total streaming contribution to recorded music revenue - US: 2009 - 2019 (%)



2. PHYSICAL REVENUES GREW IN 2019

US growth was also supported by physical revenues, which increased by 3.2% in 2019. This growth was caused by acceleration in vinyl income, which grew 16.9% as consumer demand for the format increased, up from the 8.3% growth observed in 2018. The speed of decline in revenues from CDs and other physical formats slowed to a drop of 5.8% in 2019 from a fall of 33.3% in 2018. This improvement was aided by strong releases in the year, discussed further on page 70.



Kanye West
photo by Sebastian Kim



REGIONAL OVERVIEW: IN DETAIL

US & Canada

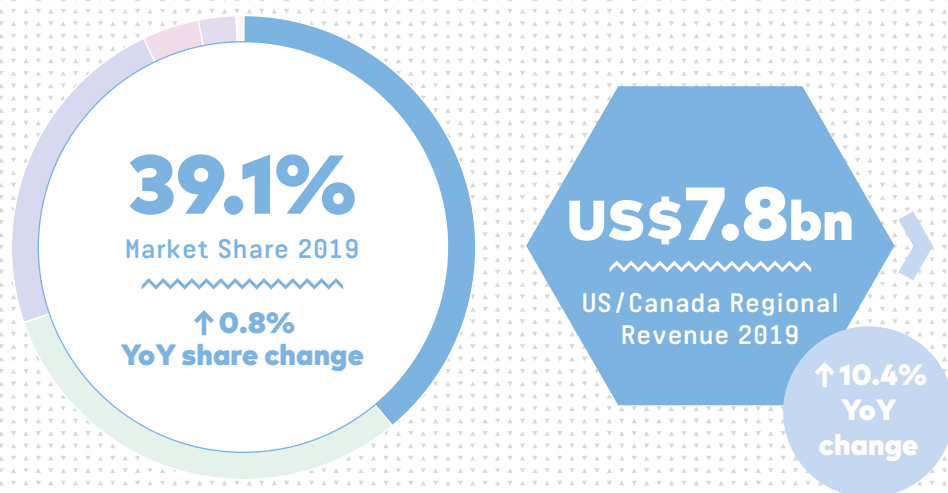


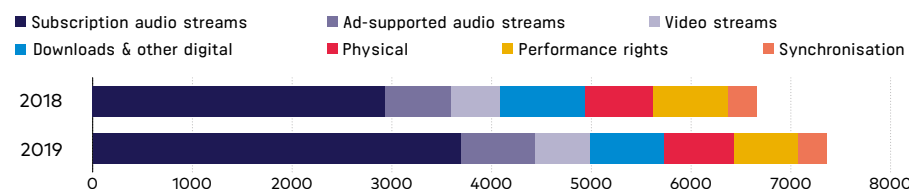
Fig.31 Revenue share by consumption format - US/Canada: 2019 (%)



US

Market size: US\$7.4bn | YoY change: ↑10.5%

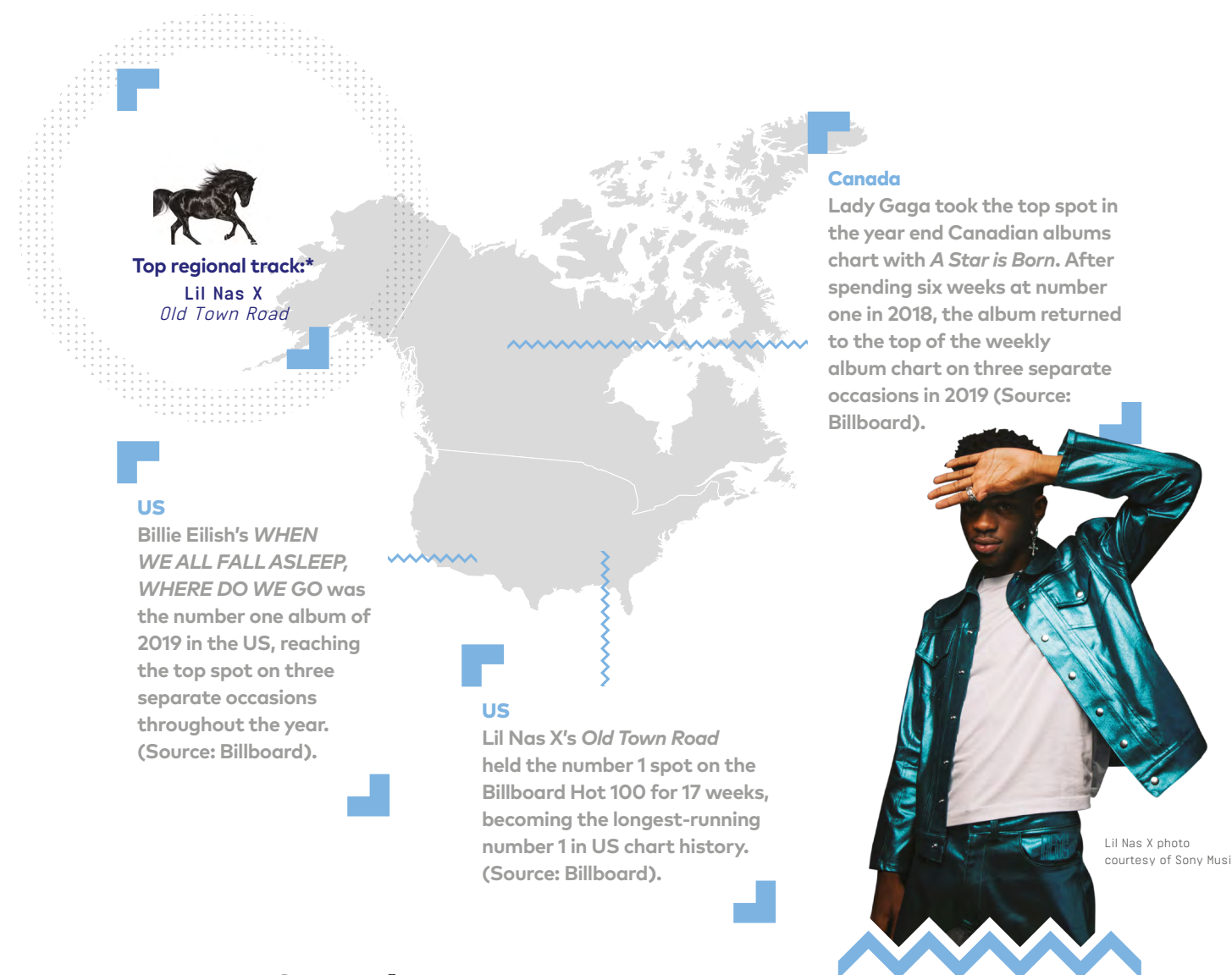
Fig.32 Recorded music revenue by consumption format - USA: 2018 - 2019 (US\$ million)



The **US** maintained its position as the largest recorded music market by revenue, exceeding US\$7 billion in trade revenues for the first time since 2007. Combined, physical and digital revenues rose by 14.4% in 2019, an improvement on the 9.5% increase observed in 2018. Streaming drove this growth with revenues up by 22.1%, following a rise in users of subscription streaming accounts.

Physical sales in the US resisted the global trend of decline and grew by 3.2% in 2019. This was driven by an increase in vinyl revenues of 16.9% as well as a slower decline in CD and other physical revenues of 5.9%, compared to 34.3% decline in 2018.

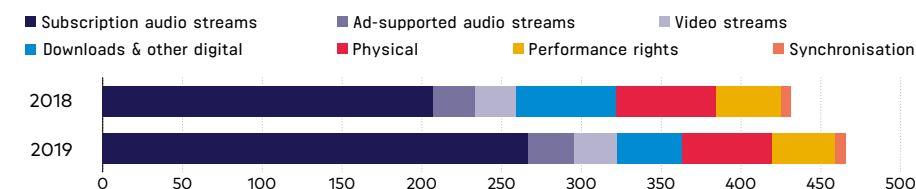
Overall growth in the US was tempered by a decline of 15.4% in performance rights revenues. These dropped to US\$642.1 million in 2019 due to a number of large one-off payments from SoundExchange in 2018 which were not repeated in 2019.



Canada

Market size: US\$466m | YoY change: ↑8.1%

Fig.33 Recorded music revenue by consumption format - Canada: 2018 - 2019 (US\$ million)



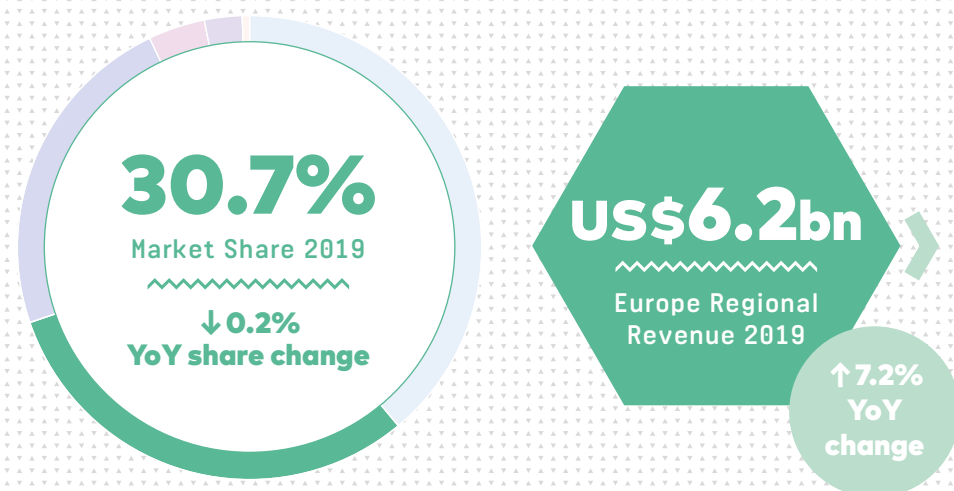
The **Canadian** recorded music industry market grew by 8.1% in 2019. Streaming revenues contributed significantly to this growth and represented 69.1% of total market revenues in 2019, up from 60.0% in 2018. Streaming growth was driven by a 28.7% increase in subscription revenues, with large increases in family plan and premium users. Despite an overall increase in users of paid subscriptions there was a significant reduction in users of bundle deals in Canada during 2019, partly caused by Spotify and Rogers (the largest telecoms company in Canada) terminating their bundling deal. This came into effect in July 2018, but users were finally

cut off from their subscriptions in December 2018 resulting in a year on year decline.

Canada's physical revenues declined by 11.2% in 2019, twice the rate of global physical decline. This was caused in part by Canada's leading independent vinyl distributor, Sound City Music Entertainment, ceasing to trade in 2019. Its closure is likely to have contributed to a 29.9% decline in vinyl revenue in Canada in 2019 against a 6.8% increase in 2018. Canada is one of six markets where vinyl revenue fell in 2019. However, revenues from CD sales and other physical formats increased by 4.7%.

REGIONAL OVERVIEW: IN DETAIL

Europe



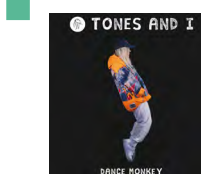
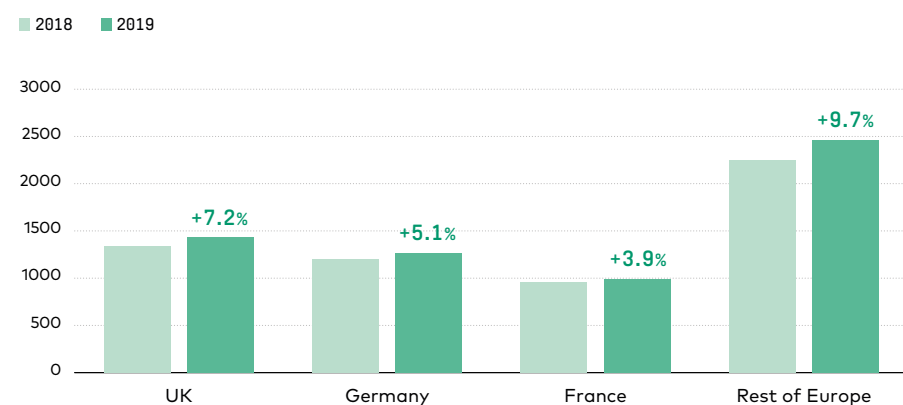
Revenues in the European region grew by 7.2% in 2019 to US\$6.2 billion, a strong recovery on the 0.2% increase in 2018. There was double digit percentage growth in 12 of 29 European markets.

Fig.34 Revenue share by consumption format - Europe: 2019 (%)



2019 was the first year that digital represented more than 50% of total music market revenues in Europe. This push was led by incomes from streaming which alone made up more than half - 50.9% - of revenues in 2019. Performance rights revenues declined slightly (affected by the non-recurring payments in Germany and Austria in prior years), but the revenue stream surpassed income from physical formats to become the second largest in Europe, making up 22.1% of total revenues.

Fig.35 Recorded music revenue change - Europe major markets and rest of Europe: 2018 - 2019 (US\$ million)



Top regional track:*
Tones and I
Dance Monkey

Germany

Rammstein's self-titled seventh album broke the record for first week album sales by a band in Germany since 2000 and finished at number one on the year-end album chart (Source: Offizielle Deutsche Charts).

UK

Tones and I's *Dance Monkey* spent 11 weeks at number one in the UK charts, becoming the longest running number one song ever by a female artist (Source: Official Charts Company).

Italy

Machete's *Machete Mixtape 4* was the longest running number one in the Italian album chart in 2019, with eight weeks at the top. The album finished at number three on the end of year charts, with Ultimo's *Colpa Delle Favole* taking the top spot (Source: FIMI).

Spain

In January 2020, music industry awards returned to Spain with the first Premios Odeón, which was broadcast live on TVE, ending a 12-year period since the last Premios Amigo in 2007 (Source: AGEDI).

*Source: IFPI

Emma Steinbakken
photo by Marius Knieling

REGIONAL OVERVIEW: IN DETAIL

Europe Major Markets

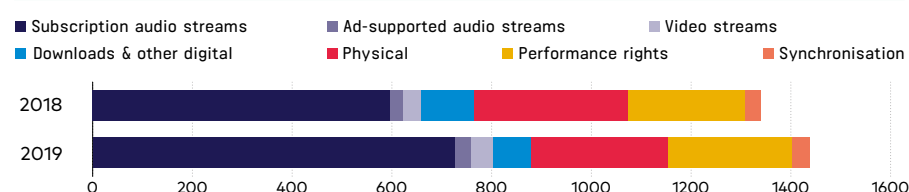
The top three markets in Europe contributed **60.0%** of revenue and **47.3%** of growth in the region.



UK

Market size: **US\$1.4bn** | YoY change: **↑7.2%**

Fig.36 Recorded music revenue by consumption format - UK: 2018 - 2019 (US\$ million)



In the **United Kingdom**, a fifth year of consecutive growth maintained the country's position as the third biggest market worldwide with US\$1.4 billion of revenues. The growth of 7.2%, driven by increased levels of subscription audio streaming, came despite a decline in the physical market of 10.4%.

The UK was the fourth biggest market globally based on users of subscription streaming accounts in 2019. Increased take-up of family plans contributed most to user growth. Overall digital revenues continued to grow (+14.8%) a slower growth rate than the 18.4% seen in 2018 due to the decline in downloads and other digital (-28.5% vs 2018), which offset the strong growth in streaming.

There were major releases from new artists in 2019 in the UK. The biggest breakthrough artist of the year, Lewis Capaldi, had considerable success with his album *Divinely Uninspired To A Hellish Extent* which achieved gold status only two weeks after its release and went on to be the number one album of 2019 in the UK. Among established artists, Ed Sheeran's *No.6 Collaborations Project* was certified double platinum by BPI in 2019 and was number two on the end of year chart.

Source: Official Charts Company



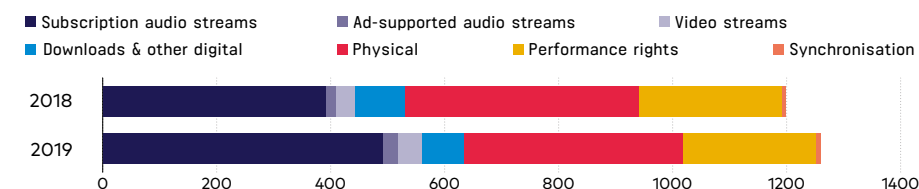
Rammstein
photo by Olaf Heine



Germany

Market size: **US\$1.3bn** | YoY change: **↑5.1%**

Fig.37 Recorded music revenue by consumption format - Germany: 2018 - 2019 (US\$ million)



The **German** recorded music market recovered in 2019 after a decline of 13.3% in 2018. Revenue grew by 5.1% in 2019. This was predominantly driven by a 26.2% growth in total streaming that more than offset a decline in physical (down by 6.4%) and permanent downloads revenue (down by 14.7%). For the first time in 2019 more than 50% of the total music market in Germany came from digital revenues.

Despite the decline in the physical market in 2019, Germany remained the third biggest CD market

in the world and accounted for more than 11.2% of global CD revenues. The slowdown in the decline of physical in Germany from a 26.9% drop in 2018 to decline of 6.4% in 2019 was a key contributor to the accelerated growth in Europe discussed on page 83.

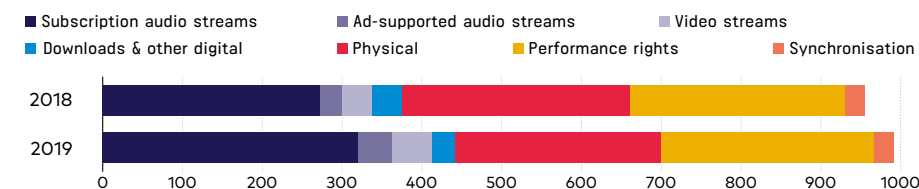
German artists performed strongly during 2019, with Rammstein's self-titled album going double platinum in the year and taking number one spot on the year end album chart. Other strong releases included albums by Andrea Berg (*Mosaik*), KC Rebell (*Hasso*) and Sarah Connor (*Herz Kraft Werke*).



France

Market size: **US\$992m** | YoY change: **↑3.9%**

Fig.38 Recorded music revenue by consumption format - France: 2018 - 2019 (US\$ million)



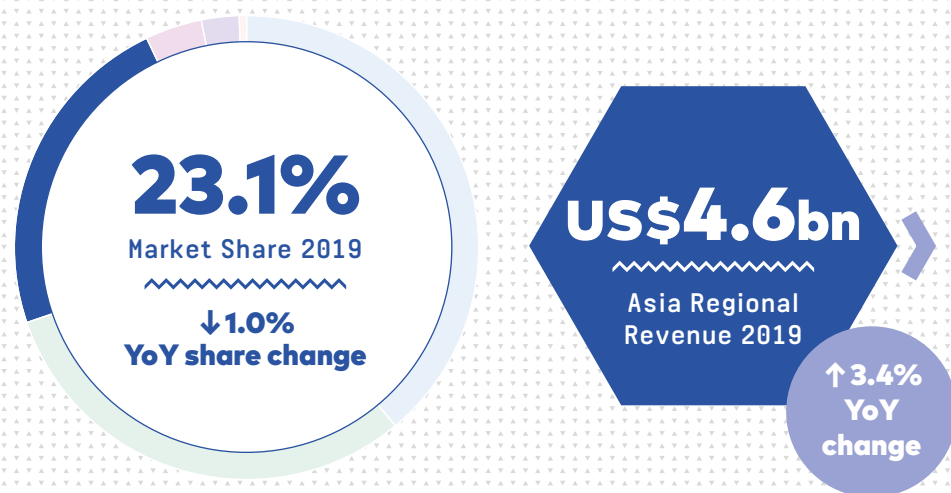
The **French market** grew by 3.9% in 2019, primarily driven by a growth in streaming revenues of 22.4%. Despite this growth, digital represented 44.5% of the total music market in France compared to a European average of 55.0%. France overtook the UK to become the fifth largest market for CD sales in 2019 and it was also the fourth largest market for vinyl globally.

Although ad-supported and video streaming incomes grew faster in percentage terms, subscription audio streaming saw the biggest increase of any revenue category in 2019 in monetary terms with growth of 17.6% (US\$47.8 million). Family plans were the fastest growing category of subscriptions during the year.

Ad-supported audio and video revenues saw substantial growth of 52.3% and 35.4% respectively in 2019.

REGIONAL OVERVIEW: IN DETAIL

Asia



Revenues in the Asia region grew by 3.4% in 2019, slower than the global growth rate. A decline of 0.9% in revenues from Japan, Asia's biggest market, had a significant effect on this. Excluding Japan, regional growth was considerable, at 11.5%.

Fig.39 Revenue share by consumption format - Asia: 2019 (%)



In 2019, 48.5% of revenues in Asia were generated from physical products, the first year that this share fell below 50%. Although this was a significant milestone, the overall proportion was again skewed by the Japanese market where 68.0% of revenues come from physical product. If Japan is excluded from the regional figures then the physical revenue share in Asia was just 15.5% compared with a global average of 21.6%.

Fig.40 Recorded music revenue change - Japan vs. Asia excluding Japan: 2018 - 2019 (US\$ million)

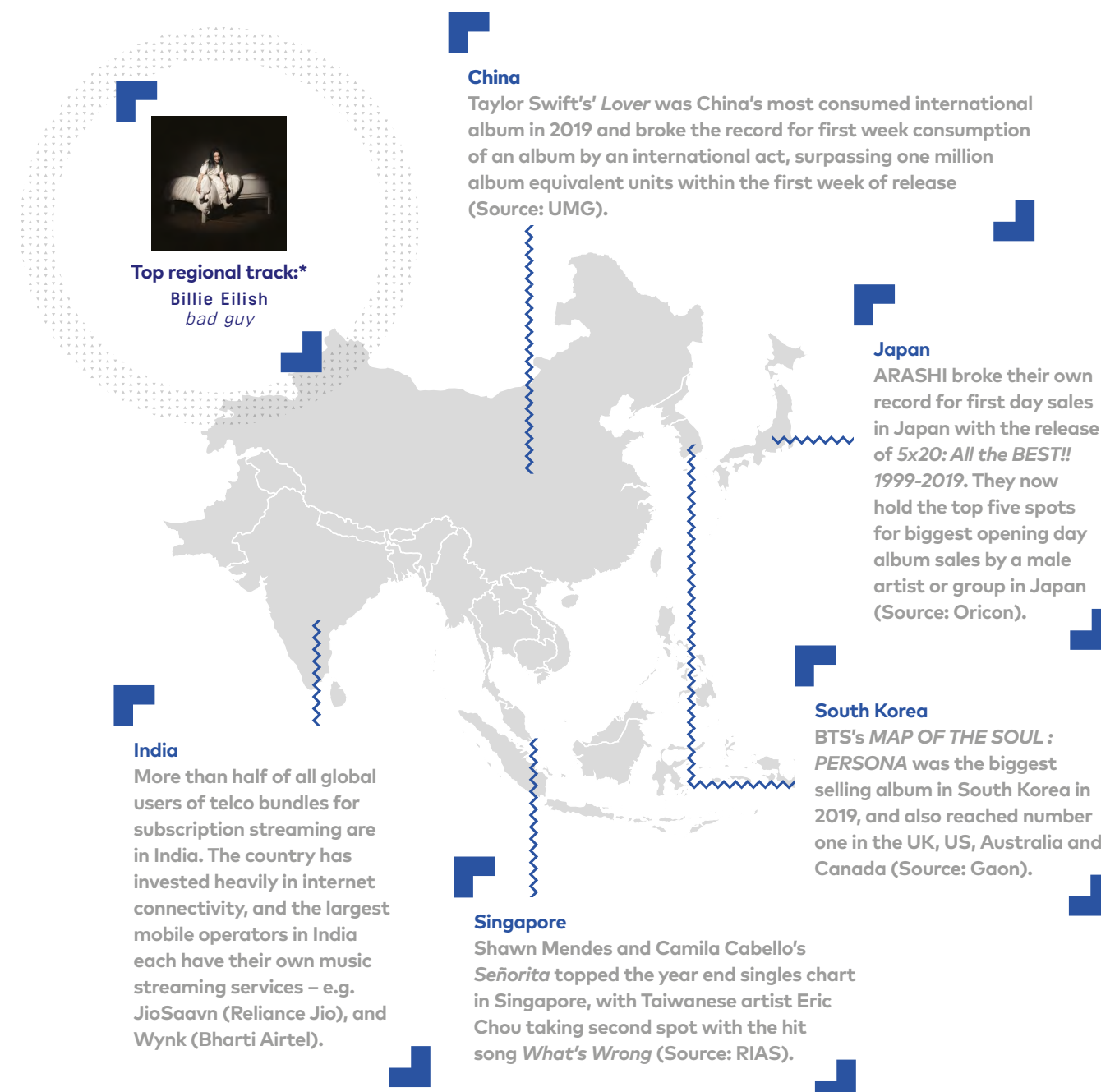
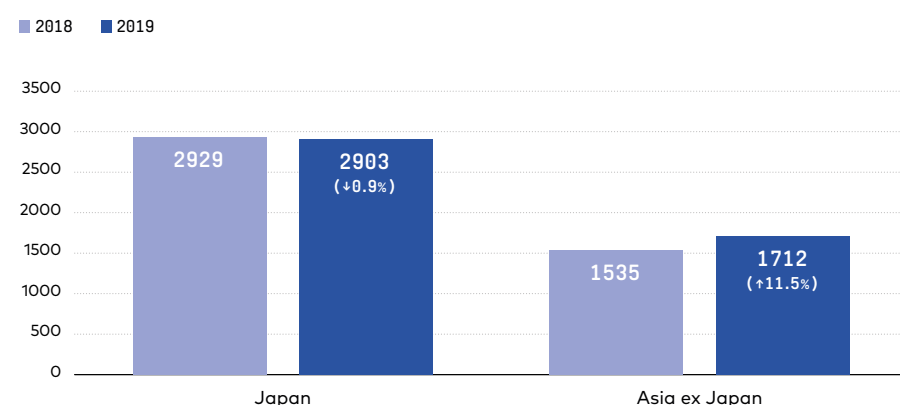
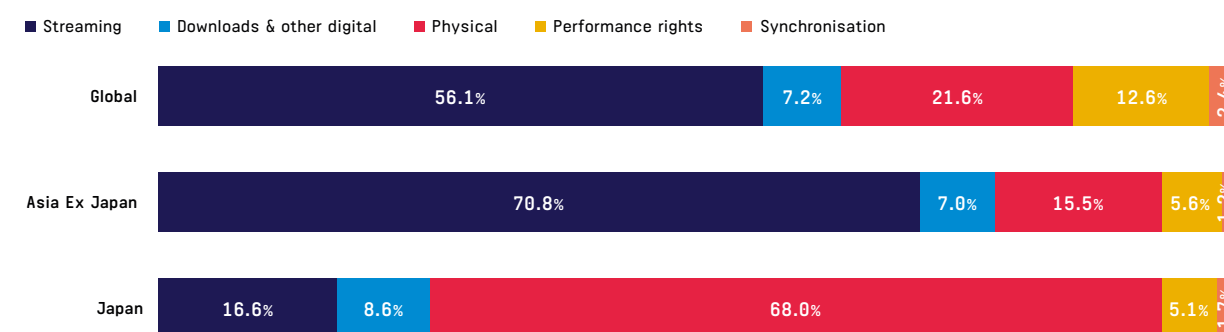


Fig.41 Revenue share by consumption format - Japan vs. Asia excluding Japan: 2019 (%)



Almost all other Asian markets were predominantly digital: China, India, Indonesia, Malaysia, Philippines, Singapore and Thailand all had less than 10% physical share. In South Korea, where a sizeable

physical market was supported by the strong K-pop scene, digital revenues represented 60.9% of the market.

REGIONAL OVERVIEW: IN DETAIL

Asia Major Markets

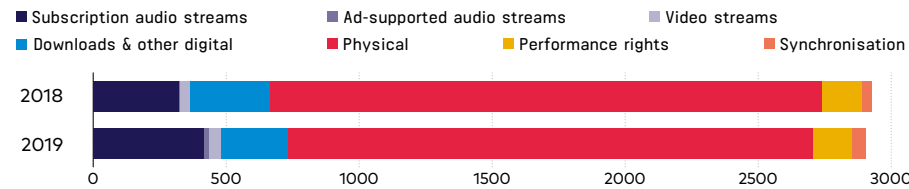
The top four markets in Asia contributed 93.1% of revenue and were responsible for 86.8% of growth in the region in 2019.



Japan

Market size: US\$2.9bn | YoY change: ↓0.9%

Fig.42 Recorded music revenue by consumption format - Japan: 2018 - 2019 (US\$ million)



Revenues in the **Japanese** recorded music market declined by 0.9% in 2019 to US\$2.9 billion. It was the only top 20 market in decline.

Despite a decline in value of 4.8% in 2019, physical continued to dominate the Japanese market. Japan remained the largest physical market in the world. As noted on page 61, a Japanese artist reached number one on an IFPI Global Chart for the first time, when ARASHI's *5x20 All the BEST!! 1999-2019* won the Global Album award.

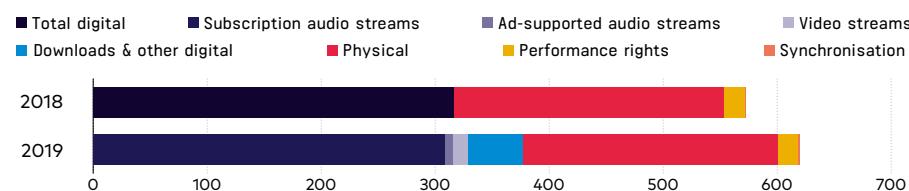
Though subscription streaming made up a relatively small part of the country's overall revenue mix, Japan was the fourth biggest market globally for revenues from the format in 2019. Japanese artists increasingly placed their music on streaming services during 2019, with artists such as Gen Hoshimo, Namie Amuro and Perfume releasing their work on streaming platforms for the first time during the year.



South Korea

Market size: US\$619m | YoY change: ↑8.2%

Fig.43 Recorded music revenue by consumption format - South Korea: 2018 - 2019 (US\$ million)



In common with most markets that showed growth in 2019, income from **South Korea** was driven by higher revenues from subscription audio streaming, which saw double-digit growth. Domestic subscription audio streaming services such as Melon continued to grow at a strong rate – South Korea saw the fifth biggest increase in subscription users globally in 2019.

Although physical revenues fell by 6.0% in 2019, this was the first time the physical market had declined in value in South Korea in four years. Even after the drop in 2019, physical revenues still represent 36.0%

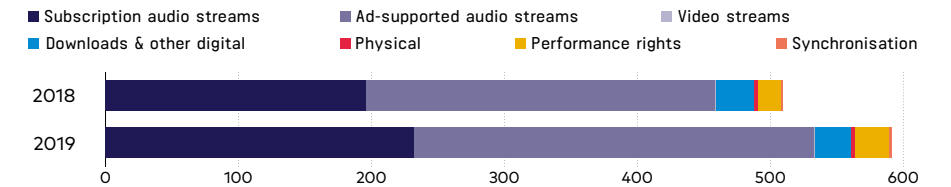
of the total music market. Physical revenues in South Korea leaned heavily towards CDs, with vinyl accounting for less than 1% of physical revenues in 2019.



China

Market size: US\$591m | YoY change: ↑16.0%

Fig.44 Recorded music revenue by consumption format - China: 2018 - 2019 (US\$ million)



Audio streaming continued to dominate revenues in China. Overall, streaming represented over 90% of recorded music revenues in the country in 2019. China had the second highest number of users of subscription services of any market globally, behind only the US, and services such as QQ Music, Netease, and Apple Music increased in popularity.

China was one of the few markets (along with India) where the largest revenue category in 2019 was ad-supported audio streaming. China was the only market to have over 50% of total revenues generated from this format. In terms of value, China was the second biggest ad-supported audio streaming market in the world and represented 17.3% of all global revenues for this format.

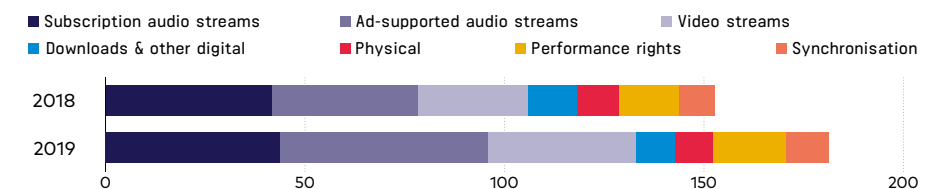
High levels of music piracy were a continued threat to the viability of the licensed market in China until a few years ago. The decision of record companies worldwide to allow domestic streaming services in China to offer licensed music, twinned with strong government action on websites offering unlicensed music, has reconfigured the Chinese music landscape. Music piracy remained a concern in China in 2019 but music listeners in the country showed strong engagement with streaming: 96% of internet users in the country used licensed audio streaming to listen to music in 2019 according to IFPI's *Music Consumer Study 2019*, the highest rate of engagement with audio streaming in the world.



India

Market size: US\$181m | YoY change: ↑18.7%

Fig.45 Recorded music revenue by consumption format - India: 2018 - 2019 (US\$ million)

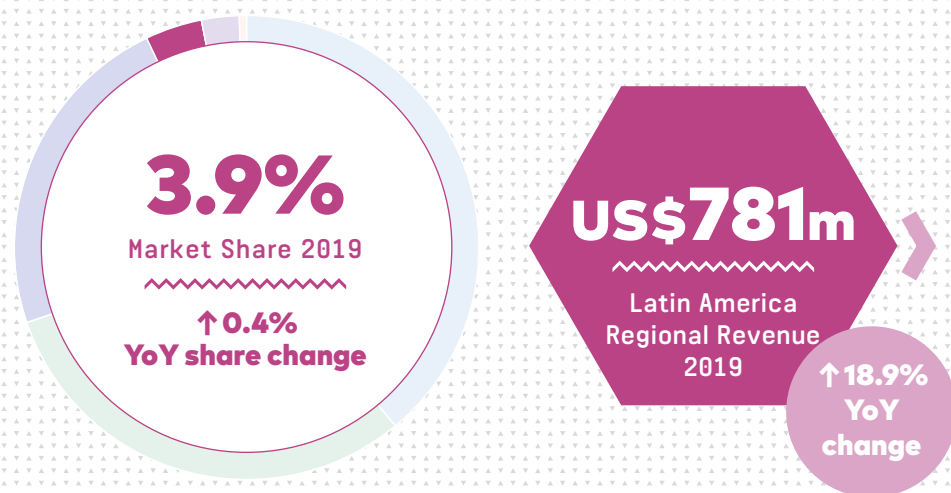


Similar to many other markets, revenue growth in **India** was largely attributable to streaming. Overall, streaming revenues grew by 25.5% in 2019 and represented more than 70% of the total Indian music market. Ad-supported audio streaming was the largest revenue category in 2019 and accounted for 28.6% of total revenues. India was the third biggest market for ad-supported audio streaming in the world in 2019, maintaining its ranking from 2018.

The launch of network operator Jio in 2016 revolutionised the telecoms industry in India. By 2019, the country had the lowest mobile data costs in the world which allowed more consumers to access the 4G services that facilitate music streaming, an important enabler for continued market growth.

REGIONAL OVERVIEW: IN DETAIL

Latin America



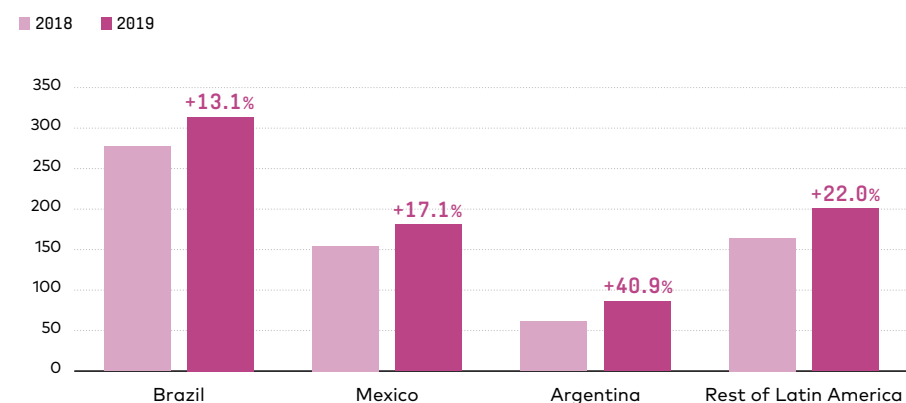
Latin America was the region with the highest proportion of revenues generated by streaming worldwide, almost three quarters of all income (73.1%) generated by the format. The region also generated a higher proportion of total revenues from performance rights than the global average with 22.0% of all income from performance rights compared to a global figure of 12.6%.

Fig.46 Revenue share by consumption format - Latin America: 2019 (%)



In common with Europe and Asia, the smaller markets in the Latin American region grew at a faster rate than the largest markets on average, with Central America (+22.0%), Ecuador (+26.4%) and Uruguay (+37.6%) as particular standouts.

Fig.47 Recorded music revenue change - Latin America major markets and rest of Latin America: 2018 - 2019 (US\$ million)



*Source: IFPI

REGIONAL OVERVIEW: IN DETAIL

Latin America Major Markets

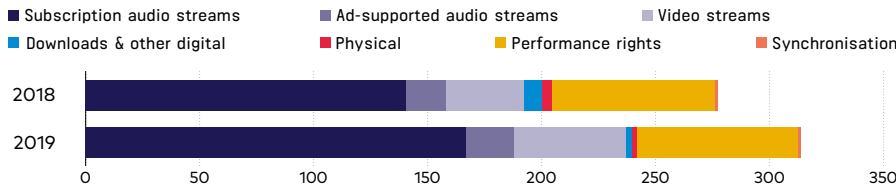
The top three markets in Latin America contributed **74.3%** of industry revenues and **70.9%** of growth across the region.



Brazil

Market size: **US\$314m** | YoY change: **↑13.1%**

Fig.48 Recorded music revenue by consumption format - Brazil: 2018 - 2019 (US\$ million)



Recorded music revenues grew 13.1%, driven by a 23.1% growth in total streaming. Streaming revenues made up 75.5% of the entire market in 2019. The gains in total streaming revenues were largely due to subscriber growth which led to growth of 18.9% in subscription audio revenues. One factor which contributed to this success was the launch of Spotify Lite in Brazil, designed to work in areas of low connectivity or expensive data charges. Users of family plans were the largest growing sector of paid subscriptions in 2019 and accounted for more than half of the total growth in users. Free streaming formats also saw rapid growth: video streaming revenues grew by 41.4% and ad-supported audio revenues grew by 20.6%. The small physical market in Brazil declined by a further 50.5% in 2019 and represented 0.6% of total revenues.



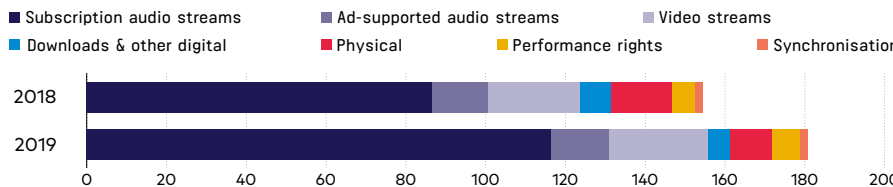
J Balvin photo courtesy of Universal Music Group



Mexico

Market size: **US\$181m** | YoY change: **↑17.1%**

Fig.49 Recorded music revenue by consumption format - Mexico: 2018 - 2019 (US\$ million)



Mexican recorded music revenues grew 17.1% in 2019, which was the fifth consecutive year of growth in the market. Streaming was the main driver of growth; total streaming revenues rose by 26.3% in 2019 to a total of US\$155.9 million, which was an 86.2% share of the market. Subscription streaming was the most important sub-format, growing 33.4%. As in Brazil, family plan users were the key drivers of the increase in users of subscription accounts,

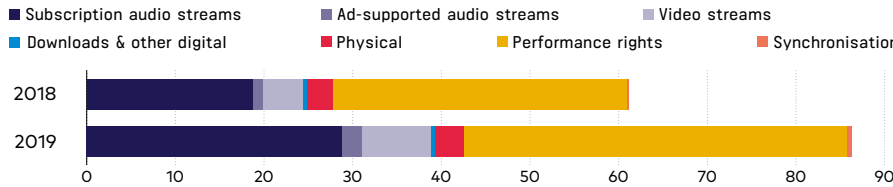
while strong growth was also seen in premium account users. Outside of subscription streaming, ad-supported audio streams grew 5.4%, while video streams increased by 8.4% in 2019. These two formats combined to account for 21.9% of recorded music revenue in the market. Physical revenues in Mexico declined by a further 31.9% in 2019 and represented 5.5% of industry income.



Argentina

Market size: **US\$86m** | YoY change: **↑40.9%**

Fig.50 Recorded music revenue by consumption format - Argentina: 2018 - 2019 (US\$ million)

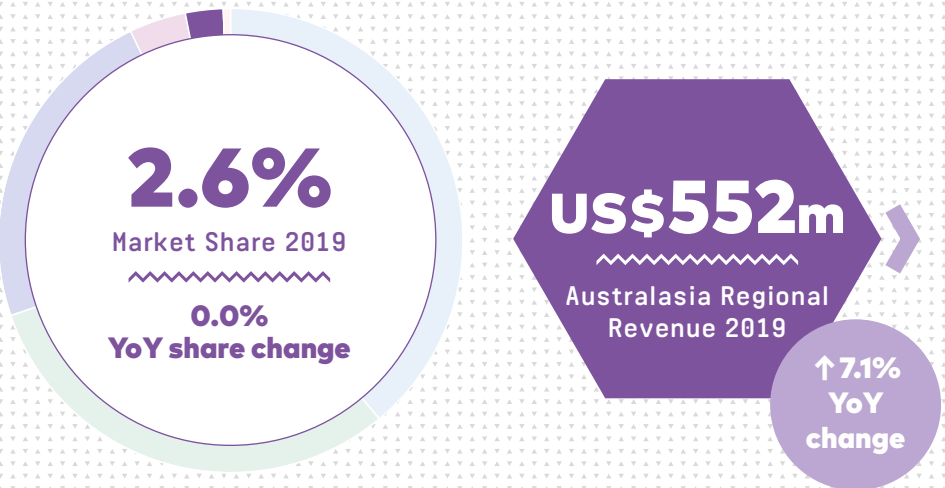


Revenues in **Argentina** grew by 40.9% in 2019 to a total of US\$86.4 million, although it should be noted that hyperinflation was a factor behind the high growth rate. Total streaming revenues increased by 59.4% and subscription streaming was the key

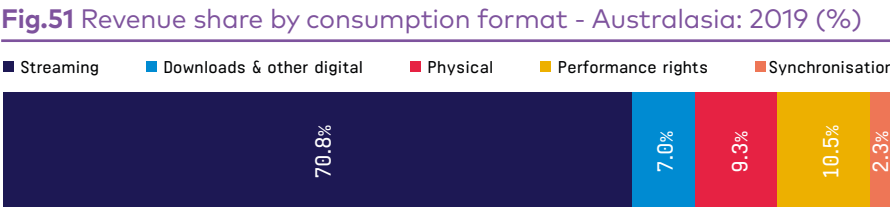
driver. Performance rights revenues increased by 31.0% and made up 50.1% of total revenues in the market, compared with 22.0% in the region as a whole.

REGIONAL OVERVIEW: IN DETAIL

Australasia

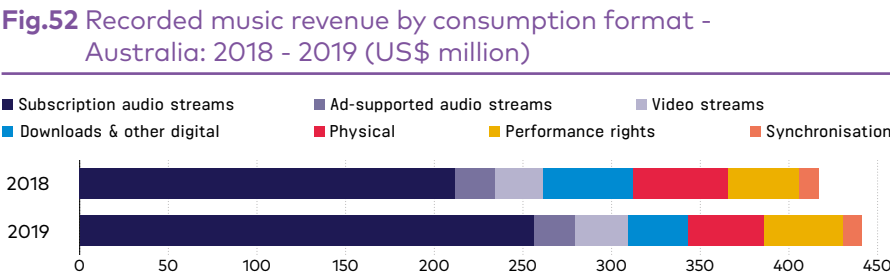


Australasia contributed 2.6% of global recorded music revenues in 2019, maintaining its share from 2018. The region was dominated by streaming revenues with 70.8% of income generated by this format.



Australia

Market size: US\$441m | YoY change: ↑6.0%



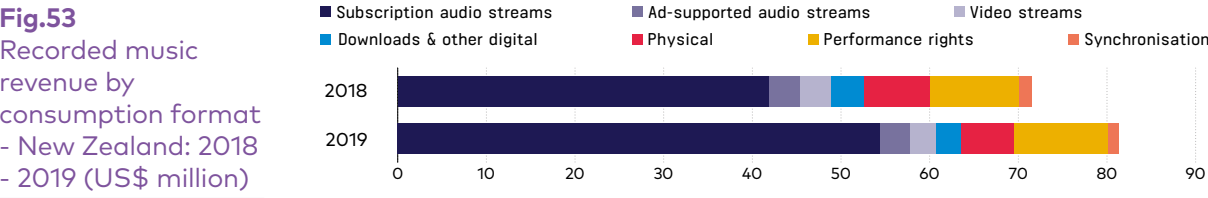
The **Australian** music market grew by 6.0% in 2019, mostly driven by a strong increase in subscription audio streaming which increased by 20.9%. In common with many markets, family plans were the strongest growing group of users of paid subscriptions. Despite the strong growth in subscription streaming, Australia was overtaken by Canada for this revenue category, and ranked eighth in the world in 2019.

Revenues in Australia's physical market declined by 20.6% in 2019, which was significantly faster than the global rate. Physical revenues made up 9.8% of the total market in Australia in 2019, the first year in which this proportion fell below 10%. Vinyl revenue grew by 2.5% in 2019 to US\$15.5 million and comprised 36.2% of the total physical market in Australia.



New Zealand

Market size: US\$81m | YoY change: ↑13.7%



Revenues rose in **New Zealand** by 13.7%, driven by a 30.1% increase in subscription audio streaming. Personal subscription accounts were the biggest area of user growth. Audio streaming revenues made up 66.8% of the total recorded music market in New Zealand in 2019, the seventh highest proportion globally.

New Zealand music listeners showed a higher level of enthusiasm for paid streaming services than across most other countries worldwide. In IFPI's *Music Consumer Study 2019*, New Zealand reported one of the higher rates of engagement with paid streaming services: 43% of internet users listened via paid streaming, a figure that rose to 68% in the 16-24 age group.

*Source: IFPI

Country Data

Contents

A	Ireland	131
Argentina	Italy	132
Australia		
Austria	J	
	Japan	133
B		
Baltics	M	
Belgium	Malaysia	134
Brazil	Mexico	135
Bulgaria		
	N	
C	Netherlands	136
Canada	New Zealand	137
Caribbean	Norway	138
Central America		
Chile	P	
China	Paraguay	139
Colombia	Peru	140
Croatia	Philippines	141
Czech Republic	Poland	142
	Portugal	143
D		
Denmark	R	
	Russia	144
E		
Ecuador	S	
	Singapore	145
F	Slovakia	146
Finland	South Africa	147
France	South Korea	148
	Spain	149
G	Sweden	150
Germany	Switzerland	151
Greece		
	T	
H	Taiwan	152
Hong Kong	Thailand	153
Hungary	Turkey	154
I	U	
Iceland	UK	155
India	Uruguay	156
Indonesia	USA	157

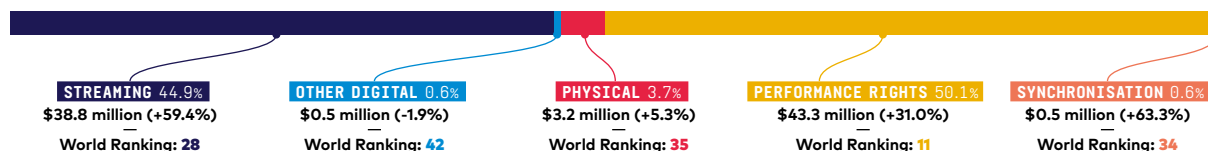
Argentina



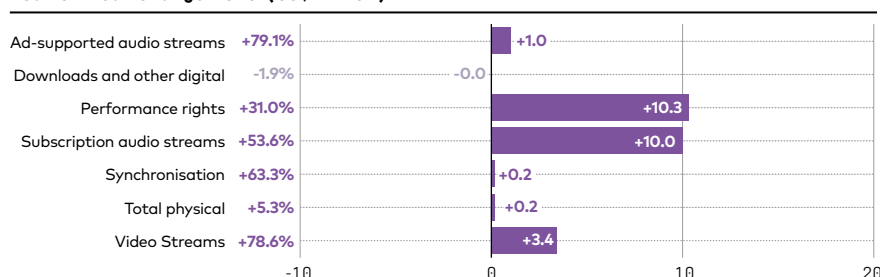
GLOBAL RANK 25

MARKET SIZE **US\$86.4 MILLION** | GROWTH RATE **+40.9%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$1.90**Year on Year Change :
(+0.53)Total Physical and
Digital sales per
capita (US \$)**\$0.94**Year on Year Change :
(+0.31)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **45.5**
 Language: **Spanish**
 Currency: **Argentine Peso (ARS)**
 US\$ exchange rate: **48.12**
 GDP per capita (US\$): **\$11,431**
 Internet users (m): **35.1**
 Mobile internet users (m): **23.6**
 Fixed internet line speed (Mbps): **34.2**
 Mobile internet speed (Mbps): **25.1**
 Smartphone penetration rate: **52%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	4.8	7.5	14.5	24.3	38.8
Subscription audio streams	-	5.1	12.1	18.7	28.8
Paid subscription & freemium streams	2.8	-	-	-	-
Ad-supported audio streams	-	1.7	-	1.2	2.2
Ad-supported streams	2.0	-	-	-	-
Video streams	-	0.7	2.4	4.4	7.8
Other digital	0.7	0.8	0.6	0.5	0.5
Downloads	0.6	0.6	0.4	0.3	0.4
Mobile personalisation and other digital	0.1	0.2	0.2	0.2	0.1
Physical	5.7	5.5	3.6	3.0	3.2
CDs	4.6	4.5	2.9	2.5	2.0
Vinyl	0.6	0.7	0.6	0.5	1.1
Other physical	0.5	0.3	0.2	0.1	0.1
Performance rights	15.8	20.3	26.5	33.1	43.3
Synchronisation	0.2	0.1	0.4	0.3	0.5
Total revenues	27.3	34.2	45.7	61.3	86.4

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

1	Pedro Capó Calma (feat. Farruko)
2	Daddy Yankee (feat. Snow) Con Calma
3	Paulo Londra Adan y Eva
4	Dalex, Rafa Pabón & Dimelo Flow (feat. Sech, Cazzu, Feid, Khea & Lenny Tavarez) Pa Mi
5	Karol G, Daddy Yankee & Anuel AA (feat. J Balvin & Ozuna) China
6	Paulo Londra Tal Vez
7	Lunay, Daddy Yankee & Bad Bunny Soltera
8	Anuel AA & Karol G Secreto
9	Sech (feat. Darell) Otro Trago
10	Mau y Ricky, Manuel Turizo & Camilo Desconocidos

Industry Information

Chart compiler:
 CAPIF
www.capif.org.ar
 Performance rights music
 licensing company:
 CAPIF
www.capif.org.ar
 National recording industry association:
 CAPIF
www.capif.org.ar

Top Independent Labels (Alphabetical Order)

Distribuidora Belgrano
 Epsa S.A.
 Fyn S.A. - Popart
 Leader Music S.A.
 Marketing Externo S.A. - Pirca
 Music Brokers Argentina S.A.
 Norte S.R.L.
 Pelo Music S.A.
 Random Records S.R.L.
 S-Music S.A.
 Tipica Records S.R.L.

US\$ values: Local currency values are stated at 2019 exchange rates. IFPI restates all historic local currency values on an annual basis. Market values can therefore vary retrospectively as a result of foreign currency movements.

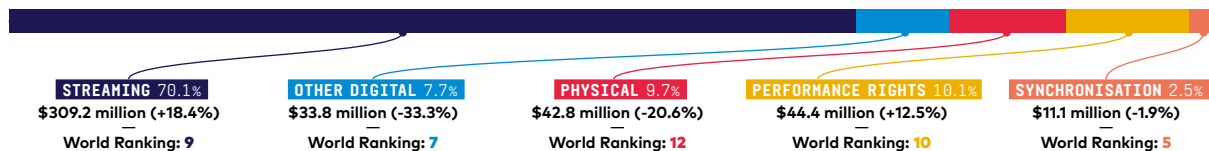
Australia



GLOBAL RANK 9

MARKET SIZE **US\$441.3 MILLION** | GROWTH RATE **+6.0%**

Recorded Music Revenues by Sector 2019 (Trade Value)



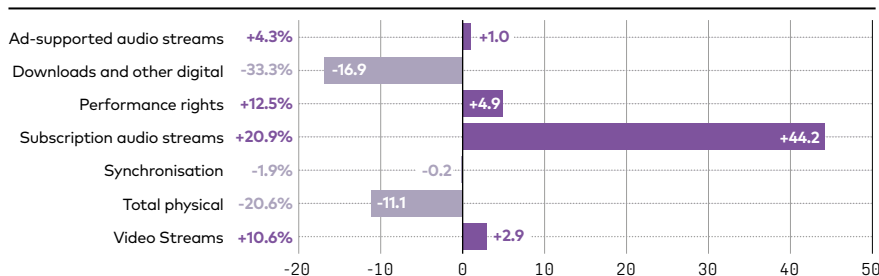
Total Music Revenue per capita (US \$)

\$17.33Year on Year Change : **(+0.62)**

Total Physical and Digital sales per capita (US \$)

\$15.15Year on Year Change : **(+0.48)**

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **25.5**
 Language: **English**
 Currency: **Australian Dollar (AUD)**
 US\$ exchange rate: **1.44**
 GDP per capita (US\$): **\$56,306**
 Internet users (m): **22.3**
 Mobile internet users (m): **17.2**
 Fixed internet line speed (Mbps): **41.8**
 Mobile internet speed (Mbps): **67.7**
 Smartphone penetration rate: **68%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	61.8	115.7	185.3	261.2	309.2
Subscription audio streams	-	93.7	147.7	211.8	256.0
Paid subscription & freemium streams	40.2	-	-	-	-
Ad-supported audio streams	-	8.1	16.9	22.4	23.4
Ad-supported streams	21.6	-	-	-	-
Video streams	-	13.9	20.6	27.0	29.8
Other digital	118.5	89.9	70.8	50.7	33.8
Downloads	116.3	88.7	68.1	48.1	31.8
Mobile personalisation and other digital	2.3	1.2	2.8	2.6	2.0
Physical	91.4	78.6	69.9	53.8	42.8
CDs	80.1	66.9	54.1	37.0	25.7
Vinyl	6.5	8.3	13.1	15.1	15.5
Other physical	4.9	3.4	2.7	1.8	1.6
Performance rights	37.4	37.5	39.4	39.5	44.4
Synchronisation	7.8	8.6	9.2	11.3	11.1
Total revenues	316.9	330.2	374.6	416.4	441.3

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

- 1 **Tones and I**
Dance Monkey
- 2 **Lil Nas X**
Old Town Road
- 3 **Lady Gaga, Bradley Cooper**
Shallow
- 4 **Billie Eilish**
bad guy
- 5 **Lewis Capaldi**
Someone You Loved
- 6 **Blanco Brown**
The Git Up
- 7 **Ed Sheeran, Justin Bieber**
I Don't Care
- 8 **Shawn Mendes, Camila Cabello**
Señorita
- 9 **Pink**
Walk Me Home
- 10 **Guy Sebastian**
Choir

Top Albums 2019

- 1 **Billie Eilish**
WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?
- 2 **Ed Sheeran**
No.6 Collaborations Project
- 3 **Pink**
Hurts 2B Human
- 4 **Lady Gaga**
A Star is Born (OST)
- 5 **Queen**
Bohemian Rhapsody
- 6 **Taylor Swift**
Lover
- 7 **Ariana Grande**
thank u, next
- 8 **Post Malone**
Hollywood's Bleeding
- 9 **Queen**
Greatest Hits
- 10 **Various Artists**
The Greatest Showman Soundtrack

Industry Information

Chart compiler:
 ARIA
www.aria.com.au

Performance rights music
 licensing company:
 PPCA
www.pcca.com.au

National recording industry association:
 ARIA
www.aria.com.au

Top Independent Labels (Alphabetical Order)

ABC Music
 Alberts
 Cold Chisel Music
 Dew Process
 Future Classics
 Golden Era / Hilltop Hoods
 Inertia
 Liberation
 Metropolitan Groove Merchants
 Ministry of Sound

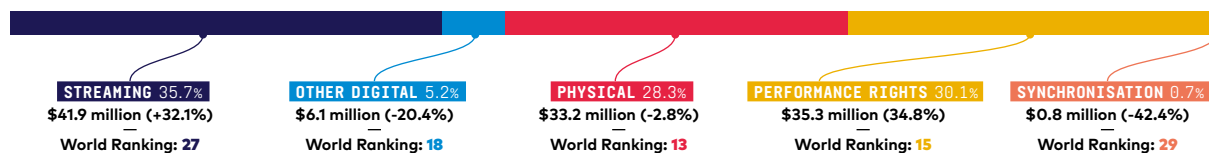
Austria



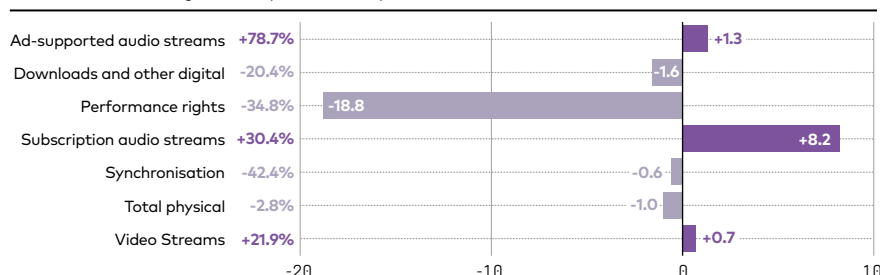
GLOBAL RANK 22

MARKET SIZE **US\$117.3 MILLION** | GROWTH RATE **-9.1%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$13.24**Year on Year Change :
(-1.50)Total Physical and
Digital sales per
capita (US \$)**\$9.16**Year on Year Change :
(+0.77)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **8.9**
 Language: **German**
 Currency: **Euro (EUR)**
 US\$ exchange rate: **0.89**
 GDP per capita (US\$): **\$51,390**
 Internet users (m): **7.9**
 Fixed internet line speed (Mbps): **51.9**
 Mobile internet speed (Mbps): **48.9**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	7.3	12.6	20.7	31.7	41.9
Subscription audio streams	-	10.3	16.8	27.0	35.2
Paid subscription & freemium streams	6.0	-	-	-	-
Ad-supported audio streams	-	1.1	1.2	1.6	2.9
Ad-supported streams	1.4	-	-	-	-
Video streams	-	1.2	2.6	3.2	3.9
Other digital	13.3	12.1	9.9	7.7	6.1
Downloads	12.6	11.7	9.4	7.4	5.8
Mobile personalisation and other digital	0.7	0.4	0.5	0.3	0.3
Physical	56.1	50.7	42.6	34.1	33.2
CDs	49.8	43.5	33.4	26.2	25.8
Vinyl	3.0	3.9	5.7	5.8	5.5
Other physical	3.3	3.3	3.5	2.1	1.8
Performance rights	24.4	30.2	32.7	54.2	35.3
Synchronisation	0.6	0.7	0.9	1.4	0.8
Total revenues	101.7	106.3	106.8	129.1	117.3

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

1	Tones And I Dance Monkey
2	Billie Eilish bad guy
3	Lil Nas X Old Town Road
4	Shawn Mendes, Camila Cabello Señorita
5	Ed Sheeran, Justin Bieber I Don't Care
6	Lewis Capaldi Someone You Loved
7	Sarah Connor Vincent
8	Apache 207 Roller
9	Mathea 2x
10	Ava Max Sweet But Psycho

Top Albums 2019

1	Rammstein Rammstein
2	Sarah Connor Herz Kraft Werke
3	Billie Eilish WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?
4	Seiler und Speer Für Immer
5	Robbie Williams The Christmas Present
6	DJ Ötzi 20 Jahre DJ Ötzi - Party Ohne Ende
7	RAF Camora Zenit
8	Andrea Berg Mosaik
9	Pizzera & Jaus Wer nicht fühlen will, muss hören
10	Bonez MC & RAF Camora Palmen aus Plastik 2

Industry Information

Chart compiler:
GfK Entertainment
www.gfk-entertainment.com

Performance rights music
licensing company:
LSG
www.lsg.at

National recording industry association:
IFPI Austria
www.ifpi.at

Top Independent Labels (Alphabetical Order)

Earcandy Entertainment
Good To Go
Grid Music
Hoanzl
Ink Music
Lotus Records
Monkey Music
Napalm Records
Preiser Records
Seayou Records

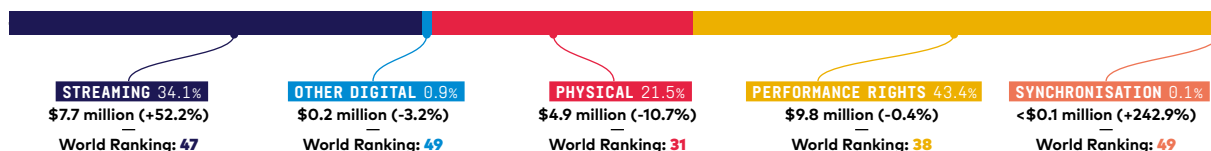
Baltics

(Estonia, Latvia & Lithuania)

GLOBAL RANK **46**

MARKET SIZE **US\$22.7 MILLION** | GROWTH RATE **+9.9%**

Recorded Music Revenues by Sector 2019 (Trade Value)



Total Music Revenue
per capita (US \$)

\$3.89

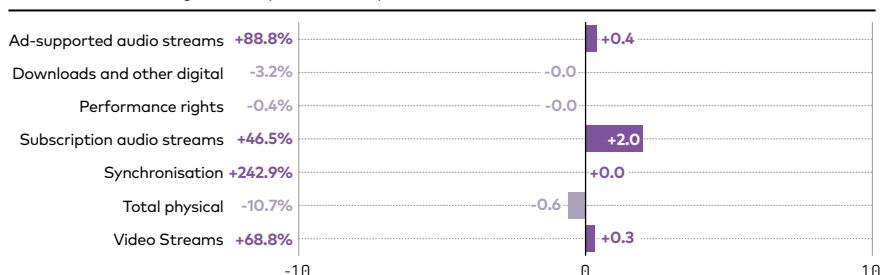
Year on Year Change :
(+0.50)

Total Physical and
Digital sales per
capita (US \$)

\$2.20

Year on Year Change :
(+0.43)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **5.8**
 Language: **Estonian, Latvian,
 Lithuanian, Russian**
 Currency: **Euro (EUR)**
 US\$ exchange rate: **0.89**
 GDP per capita (US\$): **\$20,299**
 Internet users (m): **5.0**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	-	3.8	4.0	5.1	7.7
Subscription audio streams	-	2.9	3.2	4.2	6.2
Paid subscription & freemium streams	-	-	-	-	-
Ad-supported audio streams	-	0.7	0.5	0.5	0.9
Ad-supported streams	-	-	-	-	-
Video streams	-	0.3	0.3	0.4	0.7
Other digital	-	0.3	0.4	0.2	0.2
Downloads	-	0.3	0.3	0.2	0.2
Mobile personalisation and other digital	-	0.0	0.1	0.0	0.0
Physical	-	12.3	10.6	5.5	4.9
CDs	-	7.1	5.9	3.4	1.8
Vinyl	-	4.9	4.4	2.0	3.0
Other physical	-	0.3	0.2	0.1	0.1
Performance rights	-	7.7	8.5	9.9	9.8
Synchronisation	-	0.0	0.0	0.0	0.0
Total revenues	-	24.2	23.4	20.7	22.7

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019 (Estonia)

- 1 **Billie Eilish**
bad guy
- 2 **SMIINUST, Nublu**
Aluspükse
- 3 **Nublu feat. gameboy tetris**
für Oksana

Top Albums 2019 (Estonia)

- 1 **Billie Eilish**
WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?
- 2 **Ariana Grande**
thank u, next
- 3 **Billie Eilish**
dont smile at me

Top Songs 2019 (Latvia)

- 1 **Billie Eilish**
bad guy
- 2 **Tones And I**
Dance Monkey
- 3 **Shawn Mendes, Camila Cabello**
Señorita

Top Albums 2019 (Latvia)

- 1 **Billie Eilish**
WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?
- 2 **Prata Vetra**
Par to zenu, kas sit skarda bungas
- 3 **Ariana Grande**
thank u, next

Top Songs 2019 (Lithuania)

- 1 **Billie Eilish**
bad guy
- 2 **Tones And I**
Dance Monkey
- 3 **Shawn Mendes, Camila Cabello**
Señorita

Top Albums 2019 (Lithuania)

- 1 **Ariana Grande**
thank u, next
- 2 **Billie Eilish**
dont smile at me
- 3 **Ed Sheeran**
No.6 Collaborations Project

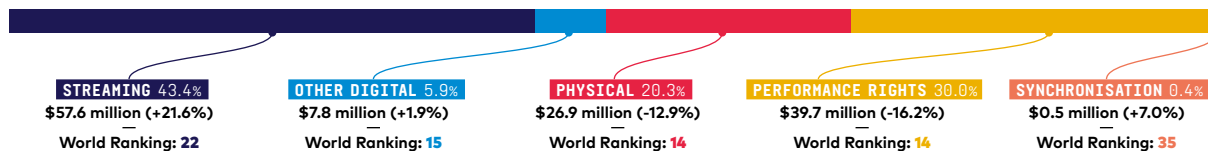
Belgium



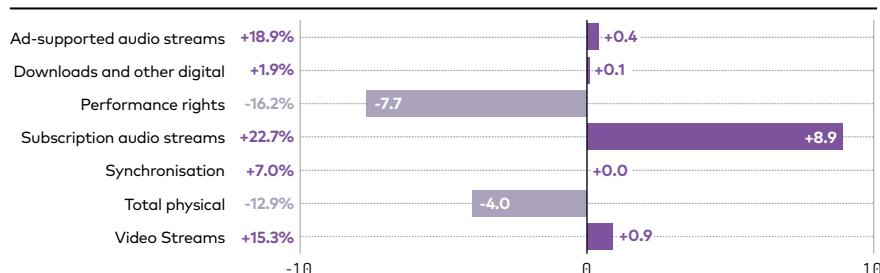
GLOBAL RANK 21

MARKET SIZE **US\$132.5 MILLION** | GROWTH RATE **-1.0%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$11.30**Year on Year Change :
(-0.30)Total Physical and
Digital sales per
capita (US \$)**\$7.87**Year on Year Change :
(+0.42)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **11.7**
 Language: **Dutch, French**
 Currency: **Euro (EUR)**
 US\$ exchange rate: **0.89**
 GDP per capita (US\$): **\$46,308**
 Internet users (m): **10.4**
 Mobile internet users (m): **8.0**
 Fixed internet line speed (Mbps): **83.7**
 Mobile internet speed (Mbps): **52.3**
 Smartphone penetration rate: **68%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	15.4	23.5	33.7	47.3	57.6
Subscription audio streams	-	18.9	27.1	39.1	47.9
Paid subscription & freemium streams	11.8	-	-	-	-
Ad-supported audio streams	-	1.0	2.5	2.4	2.8
Ad-supported streams	3.6	-	-	-	-
Video streams	-	3.6	4.1	5.9	6.8
Other digital	14.7	12.5	10.4	7.7	7.8
Downloads	14.2	12.4	10.2	7.8	7.5
Mobile personalisation and other digital	0.5	0.1	0.2	-0.1	0.3
Physical	49.0	45.5	39.3	30.9	26.9
CDs	43.3	37.6	30.2	23.0	17.8
Vinyl	3.3	5.1	6.8	6.1	6.8
Other physical	2.5	2.8	2.3	1.8	2.3
Performance rights	40.0	39.3	47.4	47.4	39.7
Synchronisation	0.4	1.0	0.6	0.5	0.5
Total revenues	119.5	121.8	131.3	133.8	132.5

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Industry Information

Chart compiler:
 GfK/Ultratop
www.gfk.com
www.ultratop.be
 Performance rights music
 licensing company:
 SIMIM
www.simim.be
 National recording industry association:
 BEA Music
www.belgianentertainment.be

Top Songs 2019

1	Lil Nas X Old Town Road
2	Lewis Capaldi Someone You Loved
3	Billie Eilish bad guy
4	Shawn Mendes, Camila Cabello Señorita
5	Calvin Harris & Rag'n'Bone Man Giant
6	Mabel Don't Call Me Up
7	Tones And I Dance Monkey
8	Ava Max Sweet But Psycho
9	Ed Sheeran, Justin Bieber I Don't Care
10	Meduza (feat. Goodboys) Piece Of Your Heart

Top Albums 2019

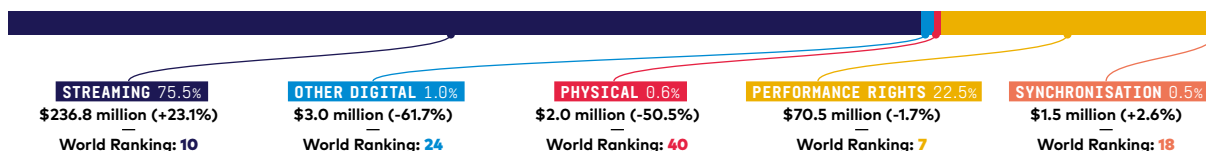
1	Angèle Brol
2	Billie Eilish WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?
3	Rammstein Rammstein
4	#LikeMe Cast #LikeMe - Seizoen 1
5	Lady Gaga A Star is Born (OST)
6	PNL Deux Frères
7	Lomepal Jeannine
8	Niels Destadsbader Boven De Wolken
9	Roméo Elvis Chocolat
10	Ninho Destin

US\$ values: Local currency values are stated at 2019 exchange rates. IFPI restates all historic local currency values on an annual basis. Market values can therefore vary retrospectively as a result of foreign currency movements.

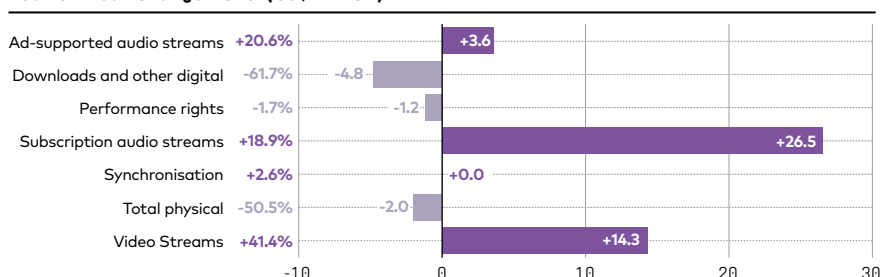
Brazil

GLOBAL RANK **10**MARKET SIZE **US\$313.7 MILLION** | GROWTH RATE **+13.1%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$1.48**Year on Year Change :
(+0.17)Total Physical and
Digital sales per
capita (US \$)**\$1.14**Year on Year Change :
(+0.18)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **211.7**
 Language: **Portuguese**
 Currency: **Brazilian Real (BRL)**
 US\$ exchange rate: **3.95**
 GDP per capita (US\$): **\$8,826**
 Internet users (m): **150.4**
 Mobile internet users (m): **96.9**
 Fixed internet line speed (Mbps): **48.8**
 Mobile internet speed (Mbps): **24.8**
 Smartphone penetration rate: **46%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	52.7	80.4	131.8	192.4	236.8
Subscription audio streams	-	53.7	91.8	140.4	166.9
Paid subscription & freemium streams	28.5	-	-	-	-
Ad-supported audio streams	-	12.8	13.9	17.4	21.0
Ad-supported streams	24.2	-	-	-	-
Video streams	-	13.9	26.1	34.6	48.9
Other digital	27.6	18.4	12.8	7.8	3.0
Downloads	14.9	8.3	3.7	1.7	1.2
Mobile personalisation and other digital	12.6	10.1	9.1	6.2	1.8
Physical	51.4	29.2	12.8	4.0	2.0
CDs	36.1	19.1	9.2	3.6	1.6
Vinyl	0.0	0.2	0.2	0.1	0.2
Other physical	15.2	9.8	3.4	0.3	0.2
Performance rights	76.4	74.3	81.5	71.7	70.5
Synchronisation	1.0	0.8	0.9	1.4	1.5
Total revenues	209.1	203.0	239.8	277.3	313.7

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

- Analaga & João Gustavo & Murilo**
Lençol Dobrado
- Marília Mendonça**
Bebi Liguei (Ao Vivo)
- Ferrugem & Felipe Araújo**
Atrasadinha (Ao Vivo)
- Lil Nas X**
Old Town Road
- Lavana Prado (feat. Maiara & Maraisa)**
Cobaia
- Matheus & Kauan (feat. Marília Mendonça)**
Vou Ter Que Superar (Ao Vivo)
- Zé Neto & Cristiano**
Notificação Preferida (Ao Vivo)
- Marília Mendonça**
Todo Mundo Vai Sofrer
- Gustavo Mioto**
Solteiro Não Trai (Ao Vivo)
- Jorge & Mateus**
Tijolão

Industry Information

Chart compiler:
 Pro-Música Brasil
www.pro-musicabr.org.br

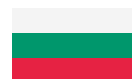
Performance rights music
 licensing company:
 ABRAMUS
www.abramus.org.br
 UBC
www.ubc.org.br

National recording industry association:
 Pro-Música Brasil
www.pro-musicabr.org.br

Top Independent Labels (Alphabetical Order)

Altafonte
 Atração Fonográfica
 Biscoito Fino
 Deck Disc
 GR6
 Kondzilla
 Midas Music
 MK Music
 MM Music
 Som Livre

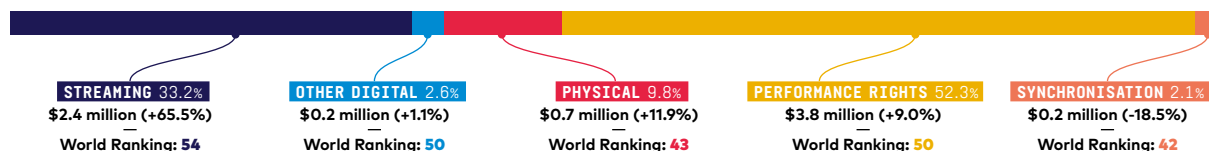
Bulgaria



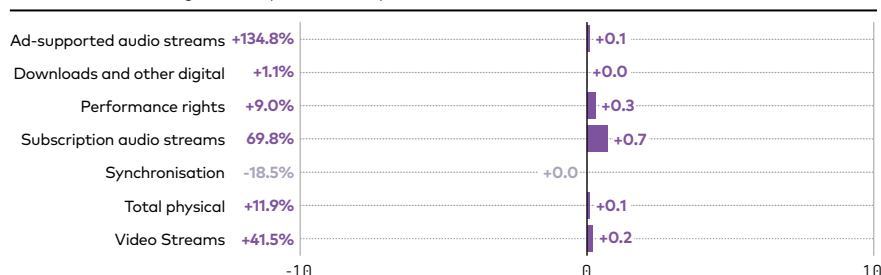
GLOBAL RANK 57

MARKET SIZE **US\$7.3 MILLION** | GROWTH RATE **+22.1%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$1.05**Year on Year Change :
(+0.20)Total Physical and
Digital sales per
capita (US \$)**\$0.48**Year on Year Change :
(+0.15)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **7.0**
 Language: **Bulgarian**
 Currency: **Bulgarian Lev (BGN)**
 US\$ exchange rate: **1.75**
 GDP per capita (US\$): **\$9,349**
 Internet users (m): **4.7**
 Fixed internet line speed (Mbps): **54.9**
 Mobile internet speed (Mbps): **63.1**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	0.6	0.7	1.0	1.5	2.4
Subscription audio streams	-	0.4	0.6	0.9	1.6
Paid subscription & freemium streams	0.2	-	-	-	-
Ad-supported audio streams	-	0.1	0.1	0.1	0.2
Ad-supported streams	0.4	-	-	-	-
Video streams	-	0.3	0.2	0.4	0.6
Other digital	0.2	0.2	0.2	0.2	0.2
Downloads	0.2	0.1	0.1	0.1	0.0
Mobile personalisation and other digital	0.1	0.1	0.1	0.1	0.1
Physical	0.8	0.7	0.6	0.6	0.7
CDs	0.7	0.6	0.5	0.5	0.6
Vinyl	0.0	0.1	0.1	0.1	0.1
Other physical	0.0	0.0	0.0	0.0	0.0
Performance rights	2.7	3.1	3.3	3.5	3.8
Synchronisation	0.1	0.1	0.1	0.2	0.2
Total revenues	4.3	4.7	5.1	6.0	7.3

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

1	Ava Max Sweet But Psycho
2	Coyot Love Myself on the Weekend
3	Shawn Mendes, Camila Cabello Señorita
4	Pedro Capó Calma
5	Havana feat. Yaaar I Lost You
6	ALMA Perfect
7	Malfa So Long
8	Eleni Foureira Tóname
9	Claydee (feat. Lil Eddie) Gitana
10	Zivert Life

Top Albums 2019

1	Itzo Hazarta Nepravilen Rap
2	Queen Bohemian Rhapsody
3	Lady Gaga A Star is Born (OST)
4	Ariana Grande thank u, next
5	Rammstein Rammstein
6	BTS MAP OF THE SOUL : PERSONA
7	BTS Face Yourself
8	Grafia Stranichen Nabludatel
9	Various Artists BTS World (Original Soundtrack)
10	Billie Eilish WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?

Industry Information

Performance rights music
 licensing company:
 PROPHON
www.prophon.org
 National recording industry association:
 BAMP
www.bamp-bg.org

Top Independent Labels (Alphabetical Order)

Animato Music
 Adamand Records
 Ara Music
 Diapazon Records
 Gega New
 Monte Music
 Orpheus Music
 Payner
 Stereo Room
 Virginia Records

US\$ values: Local currency values are stated at 2019 exchange rates. IFPI restates all historic local currency values on an annual basis. Market values can therefore vary retrospectively as a result of foreign currency movements.

Note: Top 10 Songs are based on the general airplay only, while Top 10 Albums 2019 are based on data about physical sales only.

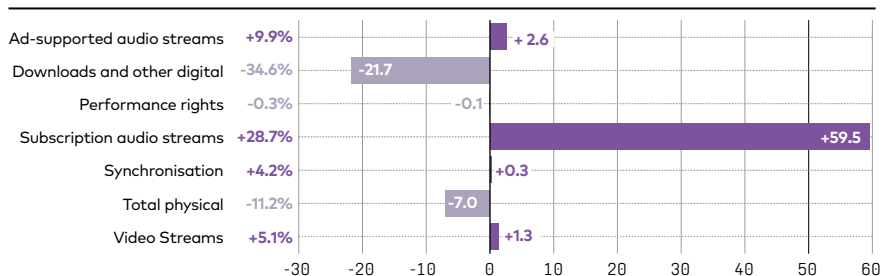
Canada

GLOBAL RANK **8**MARKET SIZE **US\$465.8 MILLION** | GROWTH RATE **+8.1%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$12.36**Year on Year Change :
(+0.75)Total Physical and
Digital sales per
capita (US \$)**\$11.11**Year on Year Change :
(+0.76)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **37.7**
 Language: **English, French**
 Currency: **Canadian Dollar (CAD)**
 US\$ exchange rate: **1.33**
 GDP per capita (US\$): **\$45,454**
 Internet users (m): **35.3**
 Mobile internet users (m): **27.5**
 Fixed internet line speed (Mbps): **121.5**
 Mobile internet speed (Mbps): **70.7**
 Smartphone penetration rate: **73%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	55.4	130.6	196.1	258.7	322.1
Subscription audio streams	-	93.3	157.4	206.9	266.4
Paid subscription & freemium streams	31.1	-	-	-	-
Ad-supported audio streams	-	16.2	15.9	26.2	28.7
Ad-supported streams	24.3	-	-	-	-
Video streams	-	21.1	22.8	25.6	26.9
Other digital	136.4	105.8	81.9	62.8	41.1
Downloads	132.6	101.4	78.0	59.8	40.0
Mobile personalisation and other digital	3.8	4.4	3.9	3.0	1.1
Physical	112.5	99.1	88.0	62.9	55.8
CDs	92.6	73.9	57.6	32.2	33.9
Vinyl	15.7	21.4	26.8	28.6	20.0
Other physical	4.2	3.8	3.7	2.1	1.9
Performance rights	36.0	34.8	57.9	40.2	40.0
Synchronisation	5.9	4.8	5.1	6.6	6.8
Total revenues	346.2	375.1	429.1	431.1	465.8

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

- Lil Nas X**
Old Town Road
- Billie Eilish**
bad guy
- Post Malone, Swae Lee**
Sunflower
- Post Malone**
Wow.
- Ed Sheeran, Justin Bieber**
I Don't Care
- Shawn Mendes, Camila Cabello**
Señorita
- Ariana Grande**
7 rings
- Lewis Capaldi**
Someone You Loved
- Lady Gaga, Bradley Cooper**
Shallow
- Lil Tecca**
Ransom

Top Albums 2019

- Post Malone**
Hollywood's Bleeding
- Billie Eilish**
WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?
- Ariana Grande**
thank u, next
- Ed Sheeran**
No. 6 Collaborations Project
- Khalid**
Free Spirit
- Lady Gaga**
A Star is Born (OST)
- Taylor Swift**
Lover
- Lil Nas X**
7
- Shawn Mendes**
Shawn Mendes
- Post Malone**
Beerbongs and Bentleys

Industry Information

Chart compiler:
 Nielsen Music Connect
www.mediaview.nielsen.com/mc/
 Performance rights music
 licensing company:
 CONNECT Music
www.connectmusic.ca
 National recording industry association:
 Music Canada
www.musiccanada.com

Top Independent Labels (Alphabetical Order)

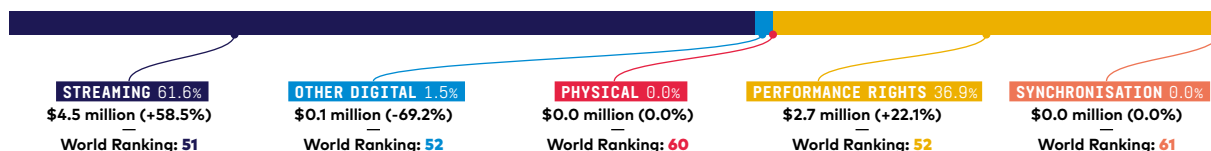
Arts & Crafts Productions
 Music Bonsound Inc
 Dare to Care Inc.
 Dine Alone
 Disque Audiogramme Inc
 Groupe Analekta
 Last Gang Records
 Nettwerk Music Group
 Secret City Records
 Six Shooter Records

Caribbean*

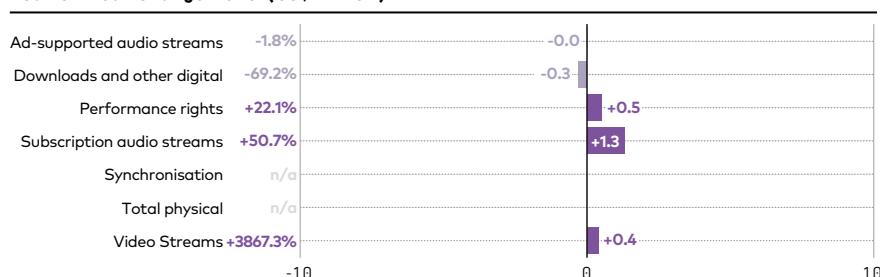
GLOBAL RANK 56

MARKET SIZE **US\$7.3 MILLION** | GROWTH RATE **+35.1%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$0.50**Year on Year Change :
(+0.35)Total Physical and
Digital sales per
capita (US \$)**\$0.31**Year on Year Change :
(+0.23)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **14.8**
 Language: **English, Spanish**
 Currency: **US Dollar (USD)**
 US\$ exchange rate: **1.00**
 GDP per capita (US\$): **\$24,536**

Industry Information

Performance rights music
 licensing company:
 Barbados: COSCAP
 Dominican Republic: SODINPRO
 Jamaica: JAMMS

Top Independent Labels (Alphabetical Order)

Allegro Productions
 JN Records
 Jose Luis Records
 Premium Latin Music
 Karen Records

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	-	-	2.0	2.9	4.5
Subscription audio streams	-	-	1.8	2.5	3.8
Paid subscription & freemium streams	-	-	-	-	-
Ad-supported audio streams	-	-	0.2	0.3	0.3
Ad-supported streams	-	-	-	-	-
Video streams	-	-	0.0	0.0	0.4
Other digital	-	-	0.6	0.4	0.1
Downloads	-	-	0.1	0.1	0.1
Mobile personalisation and other digital	-	-	0.4	0.2	0.0
Physical	-	-	-	-	-
CDs	-	-	-	-	-
Vinyl	-	-	-	-	-
Other physical	-	-	-	-	-
Performance rights	-	-	2.3	2.2	2.7
Synchronisation	-	-	0.0	-	-
Total revenues	-	-	4.9	5.4	7.3

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

- 1 **Bad Bunny & Jhay Cortez**
Callaita
- 2 **Jhay Cortez (feat. J Balvin, Bad Bunny)**
No Me Conoce
- 3 **Lunay, Daddy Yankee & Bad Bunny**
Soltera
- 4 **DJ Luian, Mambo Kingz & Anuel AA (feat. Nicky Jam, Darell & Brytiago)**
Verte Ir
- 5 **J Balvin & Bad Bunny**
La Canción
- 6 **Dalex, Rafa Pabón & Dimelo Flow (feat. Sech, Cazzu, Feid, Khea & Lenny Tavarez)**
Pa Mi
- 7 **Sech (feat. Darell)**
Otro Trago
- 8 **Bad Bunny (feat. El Alfa)**
La Romana
- 9 **Karol G, Daddy Yankee & Anuel AA (feat. J Balvin & Ozuna)**
China
- 10 **Pedro Capó (feat. Farruko)**
Calma

Caribbean countries included in this region are: Barbados, Dominican Republic, Jamaica and Trinidad and Tobago. Top 5 Independent information is for Dominican Republic only.

US\$ values: Local currency values are stated at 2019 exchange rates. IFPI restates all historic local currency values on an annual basis. Market values can therefore vary retrospectively as a result of foreign currency movements.

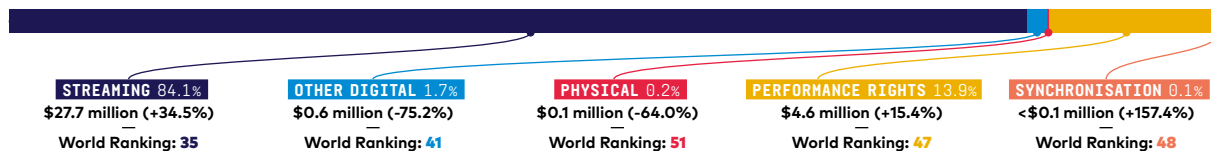
Note: Historical data for Central America/Caribbean separately is not available. Prior to 2017, revenue figures for Central America/Caribbean were combined in a single region.

Revenue figures for years 2015-2016 for the combined region may be obtained free of charge from IFPI. Please contact ritco@ifpi.org to request this data.

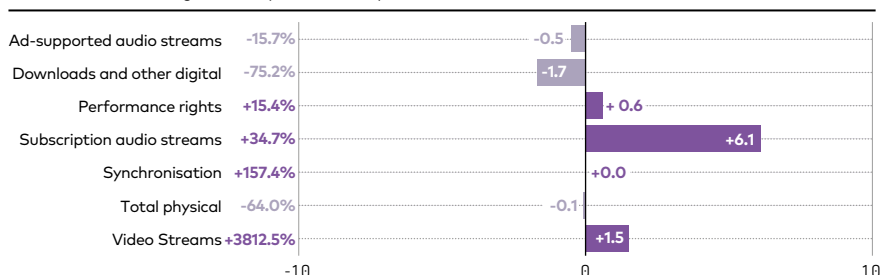
Central America*

GLOBAL RANK **39**MARKET SIZE **US\$33.0 MILLION** | GROWTH RATE **+22.0%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$0.68**Year on Year Change :
(+0.11)Total Physical and
Digital sales per
capita (US \$)**\$0.58**Year on Year Change :
(+0.10)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **48.4**
 Language: **English, Spanish**
 Currency: **US Dollar (USD)**
 US\$ exchange rate: **1.00**
 GDP per capita (US\$): **\$5,562**

Industry Information

Performance rights music
licensing company:
 Costa Rica: FONOTICA
 El Salvador: ASAP
 Guatemala: AGINPRO
 Panama: PRODUCE

Top Independent Labels (Alphabetical Order)

Barceloneta
 Corporacion Musical
 Difosa/ VYPRO
 Los Ajenos
 Metrica Producciones
 Panama Music Corp
 Primera Generacion Records
 SSS Records
 UO Productions / UO Publishing

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	-	-	14.9	20.6	27.7
Subscription audio streams	-	-	12.3	17.5	23.6
Paid subscription & freemium streams	-	-	-	-	-
Ad-supported audio streams	-	-	2.6	3.0	2.6
Ad-supported streams	-	-	-	-	-
Video streams	-	-	0.0	0.0	1.5
Other digital	-	-	3.4	2.3	0.6
Downloads	-	-	0.5	0.4	0.2
Mobile personalisation and other digital	-	-	2.9	1.9	0.3
Physical	-	-	0.4	0.2	0.1
CDs	-	-	0.3	0.1	0.0
Vinyl	-	-	0.1	0.1	0.0
Other physical	-	-	0.0	0.0	0.0
Performance rights	-	-	3.1	4.0	4.6
Synchronisation	-	-	0.0	0.0	0.0
Total revenues	-	-	21.8	27.1	33.0

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

- Sech (feat. Darell)
Otro Trago
- Bad Bunny & Jhay Cortez
Callaita
- Dalex, Rafa Pabón & Dimelo Flow (feat. Sech, Cazzu, Feid, Khea & Lenny Tavarez)
Pa Mi
- Pedro Capó (feat. Farruko)
Calma
- Karol G, Daddy Yankee & Anuel AA (feat. J Balvin & Ozuna)
China
- Mau y Ricky, Manuel Turizo & Camilo
Desconocidos
- J Balvin & Bad Bunny
La Cancion
- Daddy Yankee (feat. Snow)
Con Calma
- Lunay, Daddy Yankee & Bad Bunny
Soltera
- Paulo Londra
Adan y Eva

Central America countries included in this region are: Belize, Costa Rica, El Salvador, Guatemala, Honduras, Nicaragua and Panama.

US\$ values: Local currency values are stated at 2019 exchange rates. IFPI restates all historic local currency values on an annual basis. Market values can therefore vary retrospectively as a result of foreign currency movements.

Note: Historical data for Central America/Caribbean separately is not available. Prior to 2017, revenue figures for Central America and for the Caribbean were combined in a single region. Revenue figures for years 2015-2016 for the combined region may be obtained free of charge from IFPI. Please contact ritco@ifpi.org to request this data.

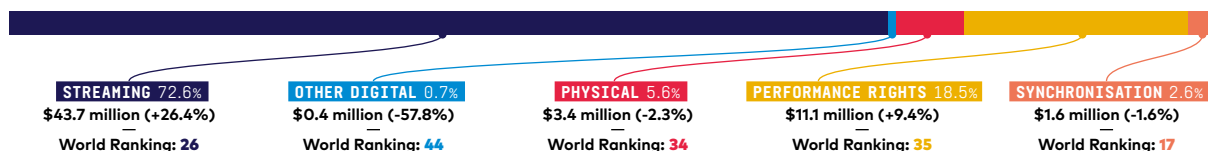
Chile



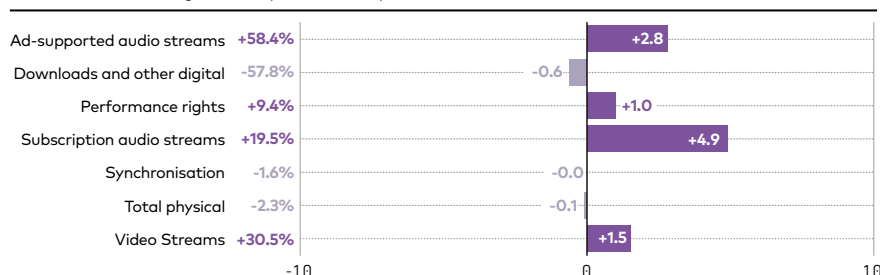
GLOBAL RANK 30

MARKET SIZE **US\$60.2 MILLION** | GROWTH RATE **+18.5%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$3.31**Year on Year Change :
(+0.53)Total Physical and
Digital sales per
capita (US \$)**\$2.61**Year on Year Change :
(+0.47)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **18.2**
 Language: **Spanish**
 Currency: **Chilean Peso (CLP)**
 US\$ exchange rate: **703.97**
 GDP per capita (US\$): **\$16,398**
 Internet users (m): **15.7**
 Mobile internet users (m): **11.1**
 Fixed internet line speed (Mbps): **91.5**
 Mobile internet speed (Mbps): **21.1**
 Smartphone penetration rate: **61%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	9.1	14.3	23.8	34.6	43.7
Subscription audio streams	-	10.3	18.5	25.0	29.9
Paid subscription & freemium streams	5.0	-	-	-	-
Ad-supported audio streams	-	2.3	1.6	4.8	7.6
Ad-supported streams	4.1	-	-	-	-
Video streams	-	1.7	3.7	4.8	6.2
Other digital	2.8	1.9	1.7	1.0	0.4
Downloads	2.4	1.4	0.9	0.6	0.4
Mobile personalisation and other digital	0.3	0.5	0.8	0.5	0.1
Physical	6.2	5.7	4.1	3.5	3.4
CDs	4.0	3.3	2.4	1.9	1.3
Vinyl	1.1	1.6	1.3	1.1	1.5
Other physical	1.1	0.8	0.4	0.5	0.6
Performance rights	9.6	10.6	10.8	10.2	11.1
Synchronisation	0.6	1.1	1.5	1.6	1.6
Total revenues	28.2	33.6	41.9	50.8	60.2

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

1	Bad Bunny & Jhay Cortez Callaita
2	Jhay Cortez (feat. J Balvin, Bad Bunny) No Me Conoce
3	Sech (feat. Darell) Otro Trago
4	Lunay, Daddy Yankee & Bad Bunny Soltera
5	Karol G, Daddy Yankee & Anuel AA (feat. J Balvin & Ozuna) China
6	Anuel AA & Haze Amanece
7	Daddy Yankee (feat. Snow) Con Calma
8	Dalex, Rafa Pabón & Dimelo Flow (feat. Sech, Cazzu, Feid, Khea & Lenny Tavarez) Pa Mi
9	Pedro Capó (feat. Farruko) Calma
10	DJ Luian, Mambo Kingz & Anuel AA (feat. Nicky Jam, Darell & Brytiago) Verte Ir

Industry Information

Performance rights music
licensing company:
PROFOVI
www.profovi.cl
 National recording industry association:
IFPI Chile
www.ifpichile.cl

Top Independent Labels (Alphabetical Order)

Alerce
 Animales en la vía
 Evolución Producciones
 Iged Records
 JCM Producciones
 Música y Marketing
 Plaza Independencia
 Quemasucabeza
 Sello Nacional
 TVN Records

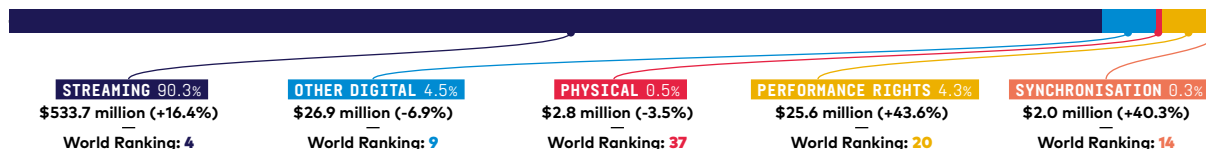
China



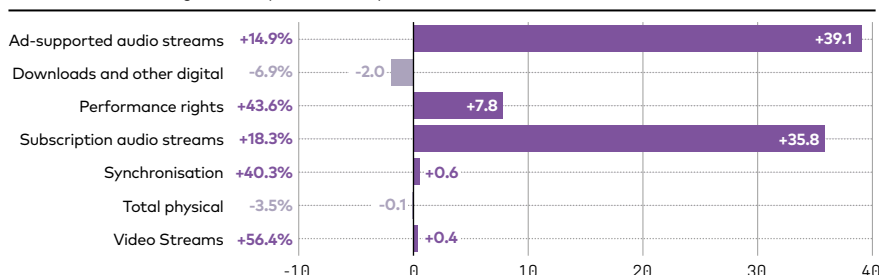
GLOBAL RANK 7

MARKET SIZE **US\$590.9 MILLION** | GROWTH RATE **+16.0%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$0.42**Year on Year Change :
(+0.06)Total Physical and
Digital sales per
capita (US \$)**\$0.40**Year on Year Change :
(+0.06)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **1,394.0**
 Language: **Standard Chinese, Mandarin**
 Currency: **Chinese Yuan Renminbi (CNY)**
 US\$ exchange rate: **6.91**
 GDP per capita (US\$): **\$9,762**
 Internet users (m): **854.5**
 Mobile internet users (m): **851**
 Fixed internet line speed (Mbps): **104.7**
 Mobile internet speed (Mbps): **67.7**
 Smartphone penetration rate: **61%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	110.5	158.2	200.0	458.4	533.7
Subscription audio streams	-	85.4	120.8	195.9	231.7
Paid subscription & freemium streams	35.8	-	-	-	-
Ad-supported audio streams	-	68.3	77.9	261.7	300.7
Ad-supported streams	74.7	-	-	-	-
Video streams	-	4.5	1.3	0.8	1.2
Other digital	24.2	27.6	56.7	28.9	26.9
Downloads	12.7	16.0	15.5	28.5	24.2
Mobile personalisation and other digital	11.5	11.7	41.1	0.4	2.7
Physical	15.3	6.9	7.4	2.9	2.8
CDs	15.0	6.2	6.6	2.7	2.6
Vinyl	-	0.1	0.4	0.1	0.1
Other physical	0.3	0.7	0.4	0.1	0.0
Performance rights	16.7	16.1	18.0	17.8	25.6
Synchronisation	0.8	0.4	1.2	1.4	2.0
Total revenues	167.5	209.2	283.3	509.3	590.9

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Industry Information

Performance rights music
 licensing company:
 China Audio-Video Copyright
 Association
www.cavca.org

Top Independent Labels (Alphabetical Order)

ChiaTai Music
 China Record
 EE-media
 H.Brother
 Modernsky
 NewRun Entertainment
 Pacific Audio & Video Co.
 Rock Forward
 Starsing Music
 Taihe Music

US\$ values: Local currency values are stated at 2019 exchange rates. IFPI restates all historic local currency values on an annual basis. Market values can therefore vary retrospectively as a result of foreign currency movements.

*Note: In previous versions of the Global Music Report, IFPI calculated the Chinese music market using the best available data. For 2018 we transitioned to a transactional model which ensures China reports consistently with other markets in this report. Revenues have been calculated by capturing transactional data from all the major digital partners in the market. For 2017 and the earlier year comparisons, as there was no new information available to recalculate on a transactional basis, we are not in a position to restate. Therefore, we are highlighting to the user that two different methodologies were used when calculating 2017 and 2018, and that they should be aware of this when reviewing the growth rate.

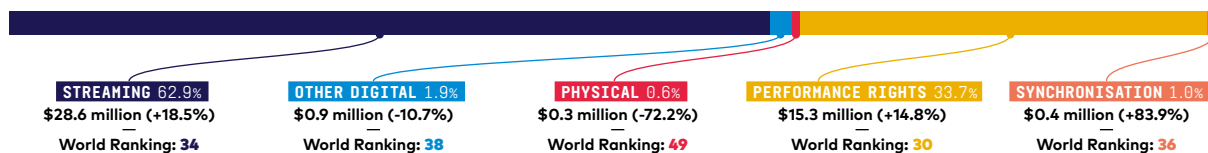
Colombia



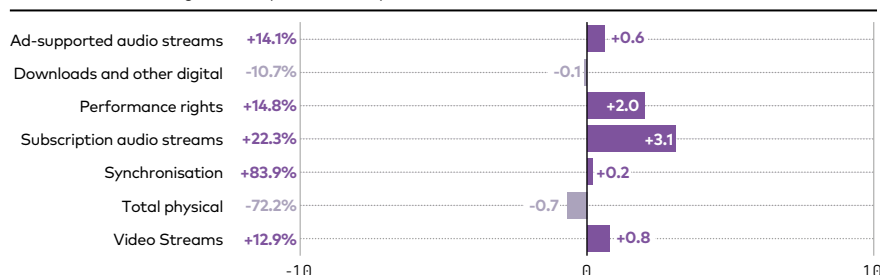
GLOBAL RANK 36

MARKET SIZE **US\$45.6 MILLION** | GROWTH RATE **+14.8%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$0.93**Year on Year Change :
(+0.13)Total Physical and
Digital sales per
capita (US \$)**\$0.61**Year on Year Change :
(+0.08)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **49.1**
 Language: **Spanish**
 Currency: **Colombian Peso (COP)**
 US\$ exchange rate: **3,290.74**
 GDP per capita (US\$): **\$6,744**
 Internet users (m): **35.0**
 Mobile internet users (m): **20.3**
 Fixed internet line speed (Mbps): **28.3**
 Mobile internet speed (Mbps): **18.7**
 Smartphone penetration rate: **41%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	12.8	17.9	20.8	24.2	28.6
Subscription audio streams	-	10.7	11.9	14.0	17.1
Paid subscription & freemium streams	8.5	-	-	-	-
Ad-supported audio streams	-	3.4	3.5	4.1	4.7
Ad-supported streams	4.3	-	-	-	-
Video streams	-	3.9	5.4	6.1	6.9
Other digital	2.2	1.6	1.7	1.0	0.9
Downloads	1.4	1.0	0.4	0.3	0.1
Mobile personalisation and other digital	0.8	0.7	1.3	0.7	0.7
Physical	4.1	2.3	1.6	0.9	0.3
CDs	3.3	1.8	1.6	0.8	0.2
Vinyl	0.1	0.2	0.1	0.1	0.1
Other physical	0.7	0.3	-0.0	0.0	-0.0
Performance rights	9.5	10.9	12.2	13.4	15.3
Synchronisation	0.2	0.2	0.2	0.2	0.4
Total revenues	28.8	33.0	36.5	39.7	45.6

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

1	Pedro Capó (feat. Farruko) Calma
2	Mau y Ricky, Manuel Turizo & Camilo Desconocidos
3	Sech (feat. Darell) Otro Trago
4	Bad Bunny & Jhay Cortez Callaita
5	Piso 21 & Micro TDH Te Vi
6	Paulo Londra Adan y Eva
7	Dalex, Rafa Pabón & Dimelo Flow (feat. Sech, Cazzu, Feid, Khea & Lenny Tavarez) Pa Mi
8	Daddy Yankee (feat. Snow) Con Calma
9	Karol G, Daddy Yankee & Anuel AA (feat. J Balvin & Ozuna) China
10	Anuel AA & Karol G Secreto

Industry Information

Performance rights music
 licensing company:
 ACINPRO
www.acinpro.org.co
 National recording industry association:
 PROMÚSICA Colombia
promusica.com.co

Top Independent Labels (Alphabetical Order)

Balboa Vander De Colombia
 BeToYou Music
 Codiscos
 Discos Fuentes Edimúsica
 FM Entretenimiento
 Rich Music Inc
 Star Arsís Entertainment Group
 Union Music Colombia

US\$ values: Local currency values are stated at 2019 exchange rates. IFPI restates all historic local currency values on an annual basis. Market values can therefore vary retrospectively as a result of foreign currency movements.

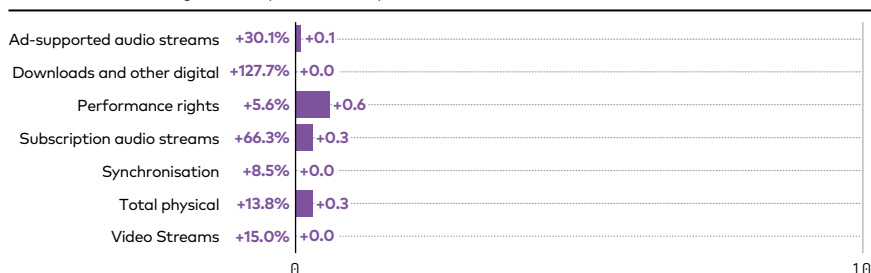
Croatia

GLOBAL RANK **49**MARKET SIZE **US\$15.5 MILLION** | GROWTH RATE **+9.5%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$3.66**Year on Year Change :
(+0.26)Total Physical and
Digital sales per
capita (US \$)**\$0.95**Year on Year Change :
(+0.16)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **4.2**
 Language: **Croatian**
 Currency: **Croatian Kuna (HRK)**
 US\$ exchange rate: **6.63**
 GDP per capita (US\$): **\$14,422**
 Internet users (m): **3.1**
 Fixed internet line speed (Mbps): **35.7**
 Mobile internet speed (Mbps): **61.5**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	0.7	0.5	0.7	0.9	1.3
Subscription audio streams	-	0.4	0.4	0.4	0.7
Paid subscription & freemium streams	0.5	-	-	-	-
Ad-supported audio streams	-	0.0	0.2	0.2	0.3
Ad-supported streams	0.1	-	-	-	-
Video streams	-	0.1	0.2	0.3	0.3
Other digital	0.0	0.0	0.0	0.0	0.1
Downloads	0.0	0.0	0.0	0.0	0.0
Mobile personalisation and other digital	0.0	0.0	0.0	0.0	0.0
Physical	3.0	3.0	2.7	2.4	2.7
CDs	2.7	2.5	2.2	1.8	1.8
Vinyl	0.3	0.4	0.5	0.5	0.8
Other physical	0.1	0.1	0.1	0.1	0.0
Performance rights	9.6	10.0	10.4	10.7	11.3
Synchronisation	0.0	0.1	0.0	0.2	0.2
Total revenues	13.3	13.6	13.9	14.1	15.5

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Albums 2019

- Parni Valjak**
Vrijeme
- Crvena Jabuka**
Nocturno
- Mia Dimšić**
Život Nije Siv
- Zoran Predin & Damir Kukuruzović**
Zoran Pjeva Arsena
- Razni Izvođači**
40 Velikih Hitova: Deječe Pjesme - Kad Se Male Ruke Slože
- Oliver Dragojević**
100 Originalnih Hitova: Oliver Dragojević
- Oliver Dragojević**
A L'Olympia
- Josipa Lisac**
From Croatia Records Studio
- Opća Opasnost**
Karta Do Prošlosti
- Thompson**
Original Album Collection

Industry Information

Chart compiler:
 HDU
www.hdu-toplista.com
 Performance rights music
 licensing company:
 ZAPRAF
www.zapraf.hr
 National recording industry association:
 HDU
www.hdu.hr

Top Independent Labels (Alphabetical Order)

Aquarius Records
 Cantus
 Croatia Records
 Dallas Records
 Dancing Bear
 Hit Records
 Menart
 Scardona
 Spona
 Tonika

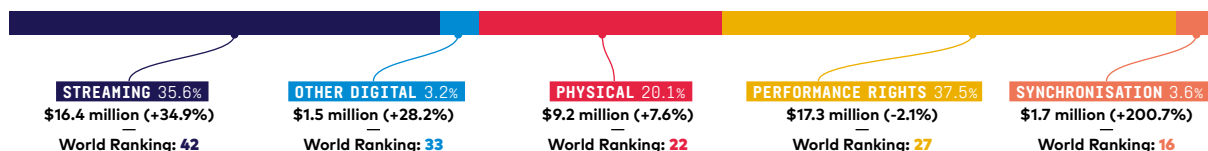
Czech Republic



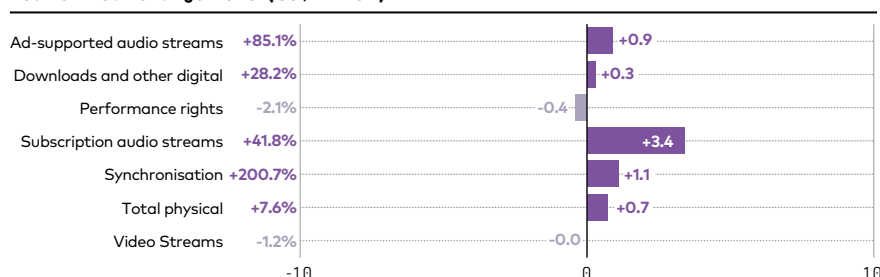
GLOBAL RANK 35

MARKET SIZE **US\$46.1 MILLION** | GROWTH RATE **+14.9%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$4.31**Year on Year Change :
(+0.53)Total Physical and
Digital sales per
capita (US \$)**\$2.53**Year on Year Change :
(+0.47)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **10.7**
 Language: **Czech**
 Currency: **Czech Koruna (CZK)**
 US\$ exchange rate: **22.94**
 GDP per capita (US\$): **\$22,913**
 Internet users (m): **9.3**
 Mobile internet users (m): **7.1**
 Fixed internet line speed (Mbps): **54.3**
 Mobile internet speed (Mbps): **47.2**
 Smartphone penetration rate: **66%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	4.6	5.6	8.4	12.2	16.4
Subscription audio streams	-	3.1	5.0	8.1	11.5
Paid subscription & freemium streams	2.4	-	-	-	-
Ad-supported audio streams	-	1.0	0.7	1.0	1.9
Ad-supported streams	2.2	-	-	-	-
Video streams	-	1.5	2.6	3.0	3.0
Other digital	2.2	1.7	1.5	1.1	1.5
Downloads	1.9	1.5	1.3	1.0	1.0
Mobile personalisation and other digital	0.3	0.2	0.2	0.2	0.4
Physical	9.1	9.3	9.7	8.6	9.2
CDs	7.5	7.2	7.1	5.5	6.3
Vinyl	1.1	1.6	2.1	2.6	2.7
Other physical	0.5	0.5	0.4	0.4	0.3
Performance rights	16.1	15.7	16.8	17.7	17.3
Synchronisation	0.1	0.2	0.2	0.6	1.7
Total revenues	32.0	32.6	36.5	40.1	46.1

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Industry Information

Chart compiler:

CNS IFPI

www.ifpicr.cz

Performance rights music

licensing company:

Intergram

www.intergram.cz

National recording industry association:

CNS IFPI

www.ifpicr.cz

Top Independent Labels (Alphabetical Order)

Blakkwood Records

BrainZone

Ceská Muzika

Championship Music

Million +

Petarda Production

Supraphon

Surf

Tomáš Klus s.r.o.

Ty Nikdy Records

Top Songs 2019

- Lady Gaga, Bradley Cooper
Shallow
- Karel Gott
Srdce nehasnou
- Billie Eilish
bad guy
- Ava Max
Sweet But Psycho
- Shawn Mendes, Camila Cabello
Señorita
- Lil Nas X
Old Town Road
- Viktor Sheen
Až na měsíc feat. Calin, Hasan Nik Tendo
- Wohnout
Svaz českých bohému
- Imagine Dragons
Bad Liar
- Panic! At The Disco
High Hopes

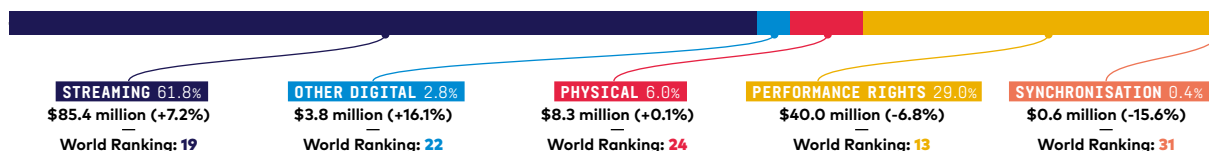
Top Albums 2019

- Karel Gott
80/80 Největší hity 1964-2019
- Karel Gott
Singly / 300 písní z let 1962-2019
- Viktor Sheen
Cernobílejší svět
- Lady Gaga
A Star is Born (OST)
- Vladimír Mišík
Jednou tě potkám
- Billie Eilish
WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?
- Queen
Bohemian Rhapsody
- Rammstein
Rammstein
- Imagine Dragons
Origins
- Ed Sheeran
Divide

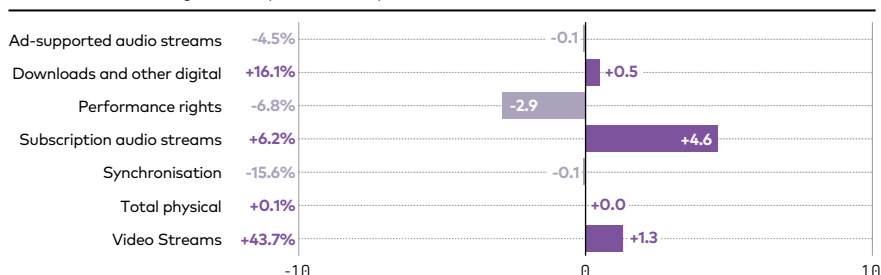
Denmark

GLOBAL RANK **20**MARKET SIZE **US\$138.1 MILLION** | GROWTH RATE **+2.4%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$23.53**Year on Year Change :
(+0.12)Total Physical and
Digital sales per
capita (US \$)**\$16.61**Year on Year Change :
(+0.78)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **5.9**
 Language: **Danish**
 Currency: **Danish Krone (DKK)**
 US\$ exchange rate: **6.67**
 GDP per capita (US\$): **\$60,598**
 Internet users (m): **5.7**
 Fixed internet line speed (Mbps): **119.9**
 Mobile internet speed (Mbps): **50.9**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	48.6	62.5	72.1	79.6	85.4
Subscription audio streams	-	59.1	67.5	74.3	78.9
Paid subscription & freemium streams	46.8	-	-	-	-
Ad-supported audio streams	-	1.8	2.0	2.4	2.2
Ad-supported streams	1.8	-	-	-	-
Video streams	-	1.6	2.7	2.9	4.2
Other digital	9.1	5.8	4.3	3.3	3.8
Downloads	8.9	5.7	3.6	3.2	2.8
Mobile personalisation and other digital	0.2	0.1	0.8	0.1	1.0
Physical	12.0	9.2	9.6	8.3	8.3
CDs	9.7	6.1	5.4	3.6	3.6
Vinyl	2.1	2.7	3.8	4.5	4.6
Other physical	0.2	0.4	0.3	0.2	0.2
Performance rights	31.5	31.8	50.1	42.9	40.0
Synchronisation	0.5	0.7	0.9	0.7	0.6
Total revenues	101.6	110.0	137.1	134.8	138.1

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

- Gilli**
Vai Amor
- Lady Gaga, Bradley Cooper**
Shallow
- Lil Nas X**
Old Town Road
- Tones And I**
Dance Monkey
- Billie Eilish with Justin Bieber**
bad guy (Org.+Remix)
- Lewis Capaldi**
Someone You Loved
- Ed Sheeran, Justin Bieber**
I Don't Care
- Shawn Mendes, Camila Cabello**
Señorita
- Lord Siva feat. Vera**
Paris
- Post Malone**
Wow.

Top Albums 2019

- Lady Gaga**
A Star is Born (OST)
- Gilli**
Kiko
- Billie Eilish**
WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?
- Kim Larsen**
Sange Fra Første Sal
- Topgunn**
1991
- Post Malone**
Hollywood's Bleeding
- Ed Sheeran**
No. 6 Collaborations Project
- Ed Sheeran**
Divide
- Lukas Graham**
3 (The Purple Album)
- Post Malone**
Beerbongs & Bentleys

Industry Information

Chart compiler:
 M&I Service
www.hitlisten.nu
 Performance rights music
 licensing company:
 Gramex
www.gramex.dk
 National recording industry association:
 IFPI Denmark
www.ifpi.dk

Top Independent Labels (Alphabetical Order)

Disco:wax
 Exlibris / Storyville Records
 Labelmade Records
 Music For Dreams
 Music Manager
 Naxos Denmark
 Panamericana / Muscill
 Playground Music Denmark
 Steeplechase Productions
 Target Group

Ecuador



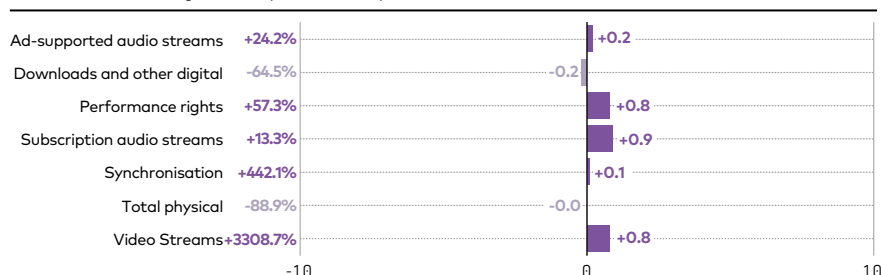
GLOBAL RANK 51

MARKET SIZE **US\$12.2 MILLION** | GROWTH RATE **+26.4%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$0.72**Year on Year Change :
(+0.15)Total Physical and
Digital sales per
capita (US \$)**\$0.58**Year on Year Change :
(+0.10)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **16.9**
 Language: **Spanish**
 Currency: **US Dollar (USD)**
 US\$ exchange rate: **1.00**
 GDP per capita (US\$): **\$6,412**
 Internet users (m): **12.0**
 Fixed internet line speed (Mbps): **24.8**
 Mobile internet speed (Mbps): **21.5**

Industry Information

Performance rights music
 licensing company:
 SOPROFON
www.soprofon.ec

Recorded Music Revenues by Format (US\$ Million, Trade Value)

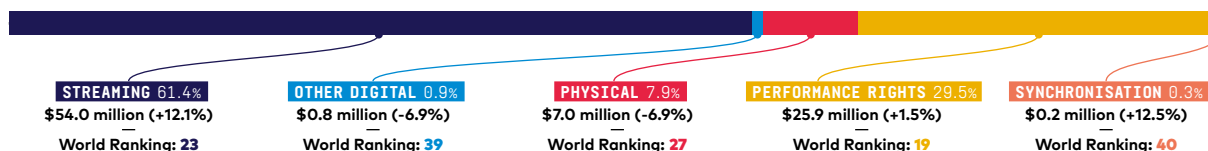
	2015	2016	2017	2018	2019
Streaming	1.2	4.6	7.1	7.8	9.7
Subscription audio streams	-	4.0	6.6	6.9	7.8
Paid subscription & freemium streams	0.9	-	-	-	-
Ad-supported audio streams	-	0.5	0.5	0.8	1.0
Ad-supported streams	0.3	-	-	-	-
Video streams	-	0.1	-	0.0	0.9
Other digital	0.5	0.7	0.5	0.4	0.1
Downloads	0.3	0.2	0.2	0.1	0.1
Mobile personalisation and other digital	0.2	0.5	0.2	0.2	0.1
Physical	0.3	0.1	0.0	0.1	0.0
CDs	0.3	0.0	0.0	0.1	0.0
Vinyl	-	0.0	-	-	-
Other physical	0.0	0.0	0.0	0.0	-
Performance rights	1.6	1.2	1.4	1.4	2.2
Synchronisation	-	0.1	-	0.0	0.1
Total revenues	3.6	6.6	9.0	9.6	12.2

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

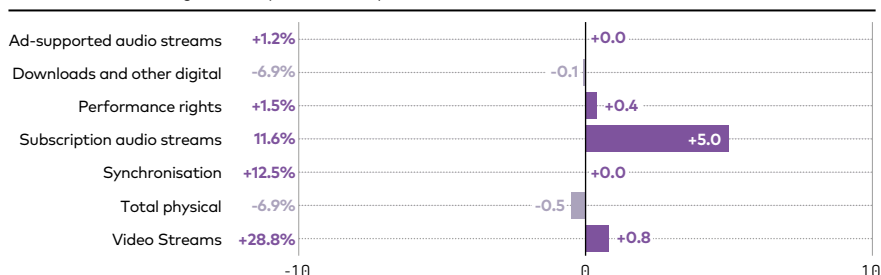
Finland

GLOBAL RANK **24**MARKET SIZE **US\$88.0 MILLION** | GROWTH RATE **+6.9%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$15.79**Year on Year Change :
(+0.96)Total Physical and
Digital sales per
capita (US \$)**\$11.09**Year on Year Change :
(+0.90)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **5.6**
 Language: **Finnish, Swedish**
 Currency: **Euro (EUR)**
 US\$ exchange rate: **0.89**
 GDP per capita (US\$): **\$49,670**
 Internet users (m): **5.3**
 Fixed internet line speed (Mbps): **83.4**
 Mobile internet speed (Mbps): **46.7**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	24.9	34.5	41.5	48.2	54.0
Subscription audio streams	-	30.5	36.4	43.0	48.0
Paid subscription & freemium streams	22.6	-	-	-	-
Ad-supported audio streams	-	2.1	2.6	2.4	2.4
Ad-supported streams	2.4	-	-	-	-
Video streams	-	1.9	2.5	2.8	3.6
Other digital	1.9	1.3	1.1	0.9	0.8
Downloads	1.9	1.3	1.1	0.8	0.8
Mobile personalisation and other digital	0.1	0.0	0.0	0.1	0.0
Physical	15.5	10.9	8.5	7.5	7.0
CDs	13.8	8.8	6.7	5.6	4.1
Vinyl	1.2	1.5	1.6	1.7	2.7
Other physical	0.5	0.5	0.2	0.1	0.2
Performance rights	24.2	27.5	27.4	25.6	25.9
Synchronisation	0.3	0.3	0.2	0.2	0.2
Total revenues	66.8	74.5	78.7	82.3	88.0

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Industry Information

Chart compiler:
 IFPI Finland / Ranger,
 Official Finnish Chart
www.suomenvirallinenlista.fi

Performance rights music
 licensing company:
 Gramex / IFPI Finland
www.gramex.fi

National recording industry association:
 IFPI Finland
www.ifpi.fi

Top Independent Labels (Alphabetical Order)

FG-Naxos

Playground Music

PME Records

Texicalli Records

VLMedia

Top Songs 2019

- JVG**
Ikuinen vappu
- Billie Eilish**
bad guy
- Shawn Mendes, Camila Cabello**
Señorita
- Tones and I**
Dance Monkey
- STEREO feat. Etta**
Vuosien päästä
- MKDSK, Pyhimys**
Surullinen klovi
- Gettomasa**
Mujii stadi
- Ariana Grande**
7 rings
- Teflon Brothers**
Harmat Rinne
- Arttu Wiskari**
Suomen muotoisen pilven alla

Top Albums 2019

- Billie Eilish**
WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?
- JVG**
Rata/Raitti
- Eri esittäjiä - Various Artists**
Vain Elämää - Kausi 10 Ensimmäinen Kattaus
- Ed Sheeran**
No.6 Collaborations project
- Post Malone**
Hollywood's Bleeding
- Eri esittäjiä - Various Artists**
Vain Elämää - Kausi 10 Toinen Kattaus
- Ariana Grande**
thank u, next
- Lauri Tähkä**
Meidän tulevat päivät
- Gettomasa**
Diplomaatti
- Alan Walker**
Different World

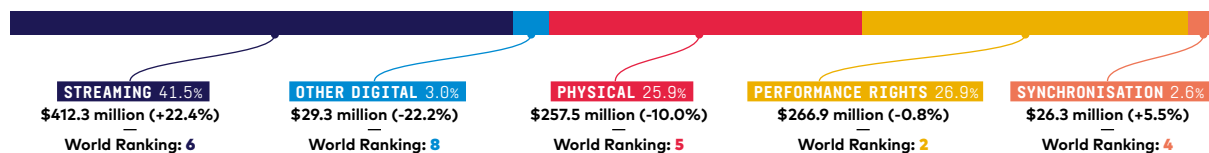
France



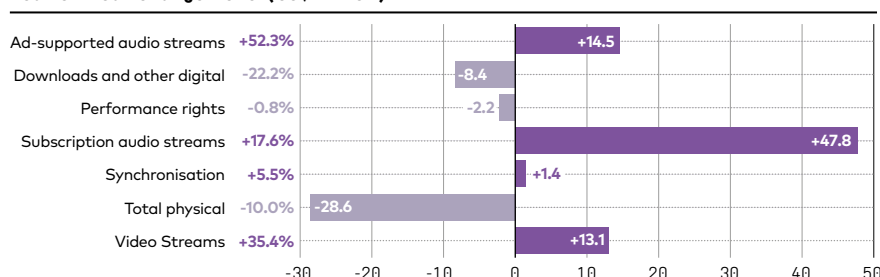
GLOBAL RANK 5

MARKET SIZE **US\$992.2 MILLION** | GROWTH RATE **+3.9%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$14.62**Year on Year Change :
(+0.02)Total Physical and
Digital sales per
capita (US \$)**\$10.30**Year on Year Change :
(+0.20)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **67.8**
 Language: **French**
 Currency: **Euro (EUR)**
 US\$ exchange rate: **0.89**
 GDP per capita (US\$): **\$40,938**
 Internet users (m): **58.0**
 Mobile internet users (m): **50.7**
 Fixed internet line speed (Mbps): **131.3**
 Mobile internet speed (Mbps): **45.8**
 Smartphone penetration rate: **75%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	132.6	215.7	267.5	336.9	412.3
Subscription audio streams	-	183.1	220.8	272.1	319.9
Paid subscription & freemium streams	118.8	-	-	-	-
Ad-supported audio streams	-	12.9	17.7	27.7	42.2
Ad-supported streams	13.8	-	-	-	-
Video streams	-	19.7	29.0	37.1	50.2
Other digital	75.5	57.1	47.0	37.7	29.3
Downloads	67.7	48.2	39.2	31.5	23.6
Mobile personalisation and other digital	7.9	8.9	7.7	6.2	5.8
Physical	340.1	350.4	336.3	286.1	257.5
CDs	310.2	307.9	281.5	223.5	194.9
Vinyl	12.4	24.7	41.9	53.5	51.9
Other physical	17.6	17.8	13.0	9.1	10.7
Performance rights	245.4	263.5	253.1	269.0	266.9
Synchronisation	30.3	16.3	24.7	24.9	26.3
Total revenues	823.9	902.9	928.5	954.7	992.2

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

1	Lil Nas X Old Town Road
2	PNL Au DD
3	Angèle Balance Ton Quoi
4	Niska feat. Booba Médicament
5	Ninho feat. Niska Maman Ne Le Sait Pas
6	Aya Nakamura Pookie
7	Tones And I Dance Monkey
8	Ninho La Vie Qu'on Mène
9	Lompeal Trop Beau
10	Ninho Goutte D'eau

Top Albums 2019

1	Angèle Brol
2	Nekfeu Les Étoiles Vagabondes : Expansion
3	Johnny Hallyday Johnny
4	PNL Deux Frères
5	Ninho Destin
6	Soprano Phoenix
7	Lady Gaga A Star is Born (OST)
8	Vitaa Versus
9	Lompeal Jeannine
10	Aya Nakamura Nakamura

Industry Information

Chart compiler:
 SNEP / GfK
www.snepmusique.com
 Performance rights music
 licensing company:
 SCCP
www.sccp.fr
 National recording industry association:
 SNEP
www.snepmusique.com

Top Independent Labels (Alphabetical Order)

Because
 Believe
 Disques Tricatel
 Idol
 PIAS
 Roy Music
 Scorpio Music
 Vercords
 Wagram
 ZIGOMAR - MICROCLIMA

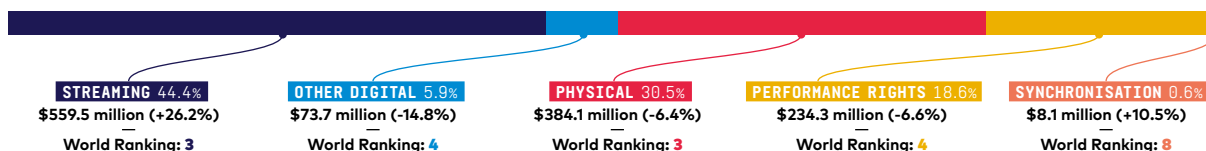
Germany



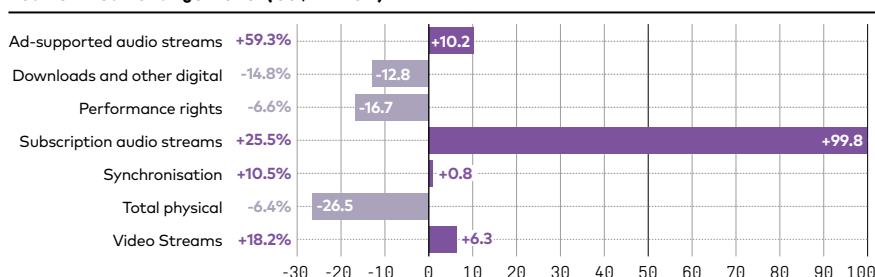
GLOBAL RANK 4

MARKET SIZE **US\$1,259.7 MILLION** | GROWTH RATE **+5.1%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$15.71**Year on Year Change :
(+1.16)Total Physical and
Digital sales per
capita (US \$)**\$12.69**Year on Year Change :
(+1.28)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **80.2**
 Language: **German**
 Currency: **Euro (EUR)**
 US\$ exchange rate: **0.89**
 GDP per capita (US\$): **\$49,247**
 Internet users (m): **77.8**
 Mobile internet users (m): **65.9**
 Fixed internet line speed (Mbps): **76.5**
 Mobile internet speed (Mbps): **36.4**
 Smartphone penetration rate: **82%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	142.4	241.1	353.3	443.2	559.5
Subscription audio streams	-	209.0	307.8	391.3	491.1
Paid subscription & freemium streams	119.9	-	-	-	-
Ad-supported audio streams	-	10.2	12.4	17.2	27.4
Ad-supported streams	22.6	-	-	-	-
Video streams	-	21.8	33.2	34.7	41.0
Other digital	175.1	139.3	112.7	86.5	73.7
Downloads	169.6	135.6	109.0	84.2	71.8
Mobile personalisation and other digital	5.5	3.7	3.7	2.3	1.9
Physical	674.8	648.6	561.8	410.5	384.1
CDs	578.3	558.8	467.2	331.0	304.7
Vinyl	34.4	48.1	57.7	56.1	60.4
Other physical	62.1	41.6	36.8	23.4	18.9
Performance rights	177.2	297.8	342.6	250.9	234.3
Synchronisation	7.9	6.7	11.3	7.3	8.1
Total revenues	1,177.5	1,333.6	1,381.6	1,198.4	1,259.7

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

1	Lil Nas X Old Town Road
2	Tones And I Dance Monkey
3	Apache 207 Roller
4	Juju (DE) feat. Henning May Vermissen
5	Ava Max Sweet But Psycho
6	Billie Eilish bad guy
7	Shawn Mendes, Camila Cabello Señorita
8	Ed Sheeran, Justin Bieber I Don't Care
9	Capital Bra & Samra Tilidin
10	Capital Bra & Samra Wieder Lila

Top Albums 2019

1	Rammstein Rammstein
2	Sarah Connor Herz Kraft Werke
3	Udo Lindenberg MTV Unplugged 2 - Live vom Atlantik
4	Herbert Grönemeyer Tumult
5	Andrea Berg Mosaik
6	Kontra K Sie wollten Wasser doch kriegen Benzin
7	AnnenMayKantereit Schlagschatten
8	Ed Sheeran No.6 Collaborations Project
9	Volbeat Rewind, Replay, Rebound
10	Capital Bra CB6

Industry Information

Chart compiler:
GfK Entertainment
www.officialcharts.de

Performance rights music
licensing company:
GVL
www.gvl.de

National recording industry association:
BVMI
www.musikindustrie.de

Top Independent Labels (Alphabetical Order)

375 Media
 Beggars
 Edel/Kontor
 Groove Attack
 Membran Music
 Naxos
 PIAS
 Rough Trade Records
 Soulflood Music
 tonpool

US\$ values: Local currency values are stated at 2019 exchange rates. IFPI restates all historic local currency values on an annual basis. Market values can therefore vary retrospectively as a result of foreign currency movements.

Note: The methodology used to estimate the market size in Germany has been updated to be consistent with other methodologies around the world, this is in line with IFPI's commitment to continuous improved reporting. Given the update in methodology in 2019, the 2018 market size for Germany has been restated so that 2018 and 2019 market sizes are consistently calculated.

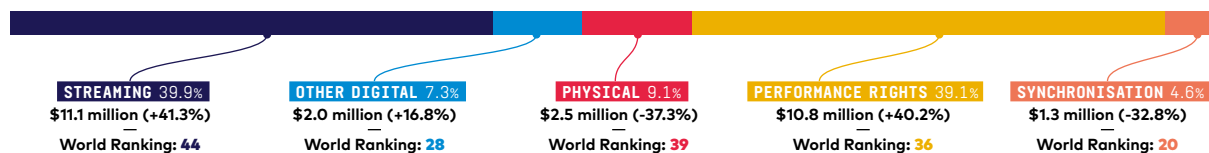
Greece



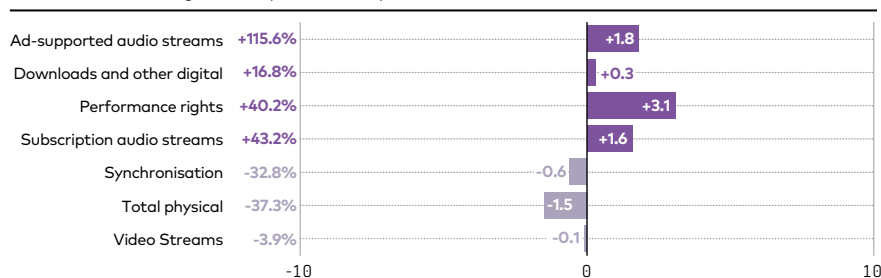
GLOBAL RANK 42

MARKET SIZE **US\$27.7 MILLION** | GROWTH RATE **+19.5%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$2.62**Year on Year Change :
(+0.53)Total Physical and
Digital sales per
capita (US \$)**\$1.47**Year on Year Change :
(+0.25)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **10.6**
 Language: **Greek**
 Currency: **Euro (EUR)**
 US\$ exchange rate: **0.89**
 GDP per capita (US\$): **\$20,555**
 Internet users (m): **8.3**
 Mobile internet users (m): **6.8**
 Fixed internet line speed (Mbps): **25.6**
 Mobile internet speed (Mbps): **39.2**
 Smartphone penetration rate: **64%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	3.0	3.6	4.4	7.8	11.1
Subscription audio streams	-	1.6	2.2	3.7	5.2
Paid subscription & freemium streams	2.1	-	-	-	-
Ad-supported audio streams	-	1.0	0.7	1.5	3.3
Ad-supported streams	0.9	-	-	-	-
Video streams	-	1.0	1.5	2.7	2.6
Other digital	2.8	2.3	2.0	1.7	2.0
Downloads	1.4	1.8	1.7	1.4	1.7
Mobile personalisation and other digital	1.4	0.6	0.3	0.3	0.4
Physical	6.3	5.4	5.1	4.0	2.5
CDs	5.9	4.1	2.8	2.3	1.2
Vinyl	0.4	1.3	1.1	0.8	1.2
Other physical	-	0.0	1.2	0.9	0.1
Performance rights	7.6	8.3	8.8	7.7	10.8
Synchronisation	3.5	0.4	1.4	1.9	1.3
Total revenues	23.3	20.0	21.7	23.2	27.7

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Industry Information

Chart compiler:

IFPI Greece

www.ifpi.gr

Performance rights music

licensing company:

GEA

www.geamusic.gr

National recording industry association:

IFPI Greece

www.ifpi.gr

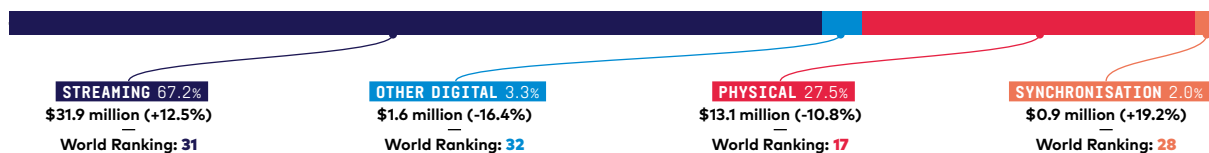
Top Albums 2019

- Giannis Ploutarhos**
Tragoudia Akatallila
- Pantelis Pantelidis**
Ah Kai Na 'Xera Pou Na 'Sai
- Sin Boy**
Ka Gu Ras
- Anna Vissi**
Iliotropia
- Giorgos Mazonakis**
Agapo Simainei
- Toquel**
777
- Giorgos Sampanis**
Paraxena Demenoi
- Pink Floyd**
The Dark Side Of The Moon
- Various Artists**
Minos 2019
- Billie Eilish**
WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?

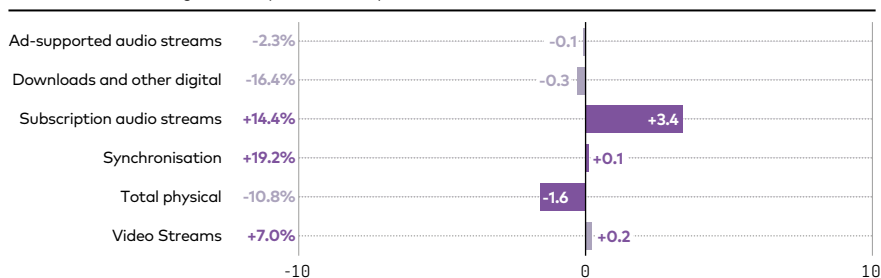
Hong Kong

GLOBAL RANK **29**MARKET SIZE **US\$61.3 MILLION** | GROWTH RATE **+6.3%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$8.45**Year on Year Change :
(+0.72)Total Physical and
Digital sales per
capita (US \$)**\$6.42**Year on Year Change :
(+0.40)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **7.2**
 Language: **Cantonese, English, Mandarin**
 Currency: **Hong Kong Dollar (HKD)**
 US\$ exchange rate: **7.84**
 GDP per capita (US\$): **\$50,026**
 Internet users (m): **6.8**
 Fixed internet line speed (Mbps): **164.9**
 Mobile internet speed (Mbps): **36.5**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	12.9	18.8	23.8	28.4	31.9
Subscription audio streams	-	15.2	19.7	23.9	27.3
Paid subscription & freemium streams	11.0	-	-	-	-
Ad-supported audio streams	-	1.4	1.4	2.2	2.2
Ad-supported streams	1.9	-	-	-	-
Video streams	-	2.2	2.6	2.3	2.4
Other digital	3.4	2.5	2.5	1.9	1.6
Downloads	2.6	2.0	2.1	1.7	1.4
Mobile personalisation and other digital	0.8	0.5	0.4	0.2	0.1
Physical	20.9	18.3	16.1	14.7	13.1
CDs	16.0	13.4	10.4	8.8	6.5
Vinyl	0.3	0.7	2.5	3.5	3.3
Other physical	4.7	4.1	3.2	2.4	3.2
Synchronisation	0.6	0.5	0.7	0.8	0.9
Total revenues	51.0	53.5	56.1	57.7	61.3

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Industry Information

Performance rights music
 licensing company:
 HKRIA and PP(SEA)L
www.hkria.com
www.ppseal.com
 National recording industry association:
 HKRIA / IFPI (Hong Kong Group) Ltd
www.hkria.com
www.ifpihk.org

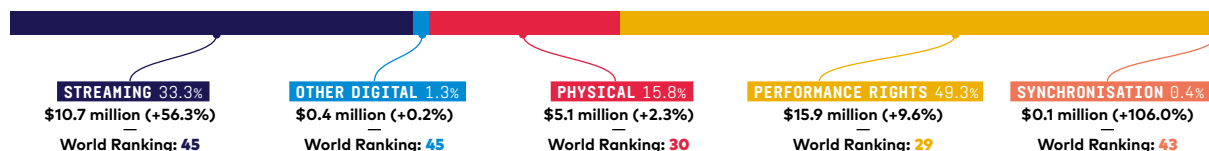
Hungary



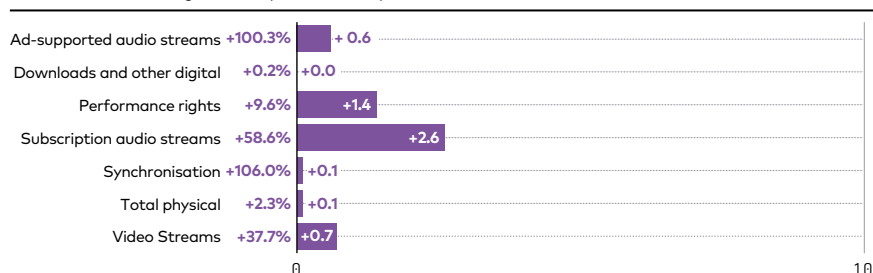
GLOBAL RANK 40

MARKET SIZE **US\$32.3 MILLION** | GROWTH RATE **+20.3%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$3.31**Year on Year Change :
(+0.53)Total Physical and
Digital sales per
capita (US \$)**\$1.66**Year on Year Change :
(+0.39)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **9.8**
 Language: **Hungarian**
 Currency: **Hungarian Forint (HUF)**
 US\$ exchange rate: **290.82**
 GDP per capita (US\$): **\$16,157**
 Internet users (m): **7.6**
 Fixed internet line speed (Mbps): **128.1**
 Mobile internet speed (Mbps): **42.3**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	3.3	3.7	4.9	6.9	10.7
Subscription audio streams	-	2.3	3.3	4.4	7.1
Paid subscription & freemium streams	2.1	-	-	-	-
Ad-supported audio streams	-	0.4	0.3	0.6	1.1
Ad-supported streams	1.2	-	-	-	-
Video streams	-	1.1	1.3	1.9	2.6
Other digital	1.0	0.6	0.5	0.4	0.4
Downloads	0.9	0.6	0.5	0.4	0.4
Mobile personalisation and other digital	0.0	0.1	0.0	0.0	0.0
Physical	4.5	4.8	4.7	5.0	5.1
CDs	3.7	3.7	3.2	2.9	2.8
Vinyl	0.4	0.9	1.2	1.5	1.8
Other physical	0.4	0.3	0.3	0.5	0.5
Performance rights	14.0	12.6	20.7	14.5	15.9
Synchronisation	0.1	0.0	0.1	0.1	0.1
Total revenues	22.9	21.9	30.9	26.9	32.3

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

- Lady Gaga, Bradley Cooper
Shallow
- Billie Eilish
bad guy
- Shawn Mendes, Camila Cabello
Señorita
- Tones and I
Dance Monkey
- Bagossy Brothers Company
Olyan Ó
- Lil Nas X
Old Town Road
- Halott Pénz
Amikor feladnád
- Ava Max
Sweet But Psycho
- Majka x Horváth Tamás
Meztelen
- Follow the Flow
Nem tudja senki

Top Albums 2019

- Kowalsky Meg A Vega
Árnyék És Fény
- Tankcsapda
Liliput Hollywood
- Ákos
Idősziget
- Ákos
50 - Jubileumi, Akusztikus Koncert
- Ossian
A Reményhozó
- Hooligans
Jég Hátán
- Magna Cum Laude
Gyulai Húsfeldolgozó
- Attila
Szárnyak Nélkül
- Leander Kills
Luxusnyomor
- Ed Sheeran
No. 6 Collaborations Project

Industry Information

Chart compiler:
MAHASZ
www.mahasz.hu

Performance rights music
licensing company:
MAHASZ
www.mahasz.hu

National recording industry association:
MAHASZ
www.mahasz.hu

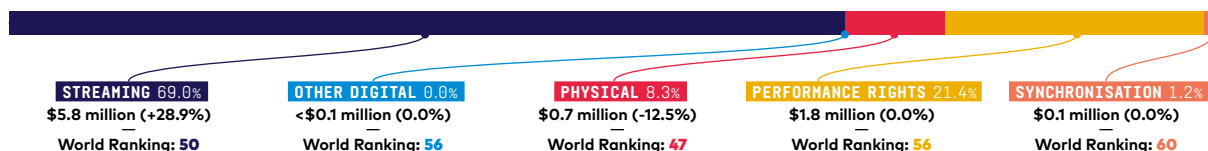
Top Independent Labels (Alphabetical Order)

Band & Brand Kft.
(Supermanagement)
Fehér Solyom Bt
Fotexnet Kft
Gold Record Music Kft
GrundRecords Kft.
Gryllus Kft
Hammer Music (S.Ú.L.Y. Kft.)
Magneoton Zrt.
SKYFORCE
Tom-Tom

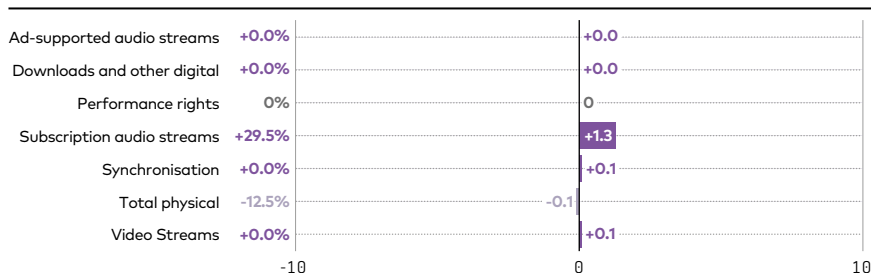
Iceland

GLOBAL RANK **53**MARKET SIZE **US\$8.4 MILLION** | GROWTH RATE **+18.3%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$23.13**Year on Year Change :
(+3.31)Total Physical and
Digital sales per
capita (US \$)**\$18.06**Year on Year Change :
(+3.48)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population: **0.4**
 Language: **Icelandic**
 Currency: **Icelandic Krona (ISK)**
 US\$ exchange rate: **122.84**
 GDP per capita (US\$): **\$73,784**
 Internet users: **0.3**

Industry Information

Chart compiler:
 FHF - IFPI Iceland
www.fhf.is

Performance rights music
 licensing company:
 SFH
sfh.is

National recording industry association:
 Samtónn
www.samtonn.is

Top Independent Labels (Alphabetical Order)

12 Tónar
 Aftermath
 Alda Music
 Dimma
 Hafðis Huld
 Leikhópurinn Lotta
 Les Freres Stefson
 Record Records
 Smekkleysa
 XL Recordings

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	1.6	2.9	3.3	4.5	5.8
Subscription audio streams	-	2.8	3.3	4.4	5.7
Paid subscription & freemium streams	1.6	-	-	-	-
Ad-supported audio streams	-	0.0	0.0	0.1	0.1
Ad-supported streams	0.0	-	-	-	-
Video streams	-	-	-	0.0	0.1
Other digital	0.0	-	-	0.0	0.0
Downloads	0.0	-	-	0.0	0.0
Mobile personalisation and other digital	0.0	-	-	0.0	0.0
Physical	2.1	1.7	1.0	0.8	0.7
CDs	1.8	1.2	0.7	0.5	0.4
Vinyl	0.3	0.4	0.3	0.3	0.4
Other physical	0.0	0.0	0.0	0.0	0.0
Performance rights	1.3	1.4	1.7	1.8	1.8
Synchronisation	0.0	-	-	0.0	0.1
Total revenues	5.1	5.9	6.0	7.1	8.4

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

- 1 **Billie Eilish**
bad guy
- 2 **Herra Hnetusmjör & Huginn**
Sorry Mamma
- 3 **Herra Hnetusmjör & Huginn**
Klakar
- 4 **Post Malone, Swae Lee**
Sunflower
- 5 **Shawn Mendes, Camila Cabello**
Señorita
- 6 **Herra Hnetusmjör & Ingi Bauer**
Upp til hópa
- 7 **Ingi Bauer, Séra Björssi**
Dicks
- 8 **Auður**
Enginn eins og þú
- 9 **Tones and I**
Dance Monkey
- 10 **Ariana Grande**
7 rings

Top Albums 2019

- 1 **Billie Eilish**
WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?
- 2 **Flóni**
Flóni 2
- 3 **Auður**
AFSAKANIR
- 4 **Herra Hnetusmjör**
KBE Kynnir: DÖGUN
- 5 **Herra Hnetusmjör**
KBE kynnir: Hetjan úr hverfinu
- 6 **Hafðis Huld**
Vöggvísir
- 7 **ClubDub**
Tónlist
- 8 **Ariana Grande**
thank u, next
- 9 **Lady Gaga**
A Star is Born (OST)
- 10 **Flóni**
Flóni

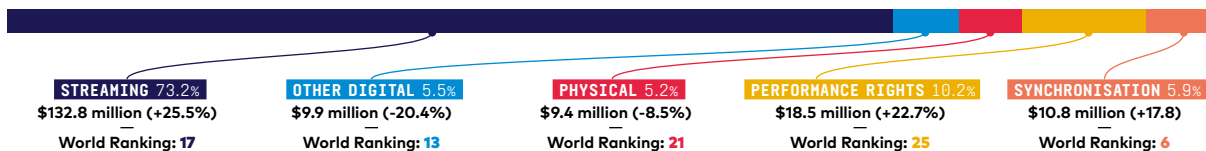
India



GLOBAL RANK 15

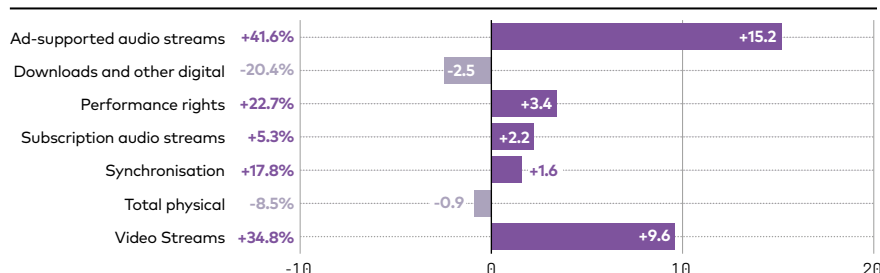
MARKET SIZE **US\$181.4 MILLION** | GROWTH RATE **+18.7%**

Recorded Music Revenues by Sector 2019 (Trade Value)



Total Music Revenue per capita (US \$)	\$0.14	Year on Year Change : (+0.02)	Total Physical and Digital sales per capita (US \$)	\$0.11	Year on Year Change : (+0.02)
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Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **1,326**
 Language: **Hindi**
 Currency: **INR**
 US\$ exchange rate: **70.43**
 GDP per capita (US\$): **\$2,050**
 Internet users (m): **687.6**
 Mobile internet users (m): **346.0**
 Fixed internet line speed (Mbps): **42.1**
 Mobile internet speed (Mbps): **11.5**
 Smartphone penetration rate: **26%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	33.1	50.3	80.8	105.8	132.8
Subscription audio streams	-	9.5	31.2	41.6	43.8
Paid subscription & freemium streams	11.6	-	-	-	-
Ad-supported audio streams	-	36.2	25.5	36.7	51.9
Ad-supported streams	21.5	-	-	-	-
Video streams	-	4.5	24.1	27.5	37.1
Other digital	19.3	18.6	13.7	12.5	9.9
Downloads	1.7	1.7	0.9	0.9	0.6
Mobile personalisation and other digital	17.6	16.9	12.8	11.6	9.3
Physical	19.3	12.2	8.5	10.3	9.4
CDs	19.0	11.8	1.7	0.0	0.0
Vinyl	0.0	0.1	0.1	0.0	0.0
Other physical	0.3	0.2	6.7	10.3	9.4
Performance rights	10.3	9.8	11.7	15.1	18.5
Synchronisation	2.5	15.7	7.1	9.1	10.8
Total revenues	84.5	106.5	121.8	152.8	181.4

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

1	Dhvani Bhanushali and Nikhil D'Souza Vaaste
2	Dhanush, M.M. Manasi Rowdy Baby
3	B Praak Filhall
4	B Praak, Neha Kakkar and Tulsi Kumar O Saki Saki
5	Arijit Singh and Asees Kaur Ve Maahi
6	Arijit Singh Pachtaoge
7	Arijit Singh, Sachet Tandon Bekhayali
8	Tony Kakkar, Neha Sharma Dheeme Dheeme
9	Millind Gaba She Don't Know
10	Shaan, Jyotica Tangri, Subhro Ganguly Mungda

Top Albums 2019

1	Various Artists Luka Chuppi
2	Various Artists Kabir Singh
3	Various Artists Kesari
4	Various Artists Maari 2
5	Various Artists Kalank
6	Various Artists Batla House
7	Various Artists Bharat
8	Various Artists War
9	Various Artists Gully Boy
10	Various Artists Pati, Patni aur Woh

Industry Information

Performance rights music licensing company:
 PPL
www.pplindia.org
 National recording industry association:
 IMI
www.indianmi.org

Top Independent Labels (Alphabetical Order)

Aditya Music (India) Pvt Ltd.
 Lahari Recording Company
 Saregama India Pvt. Ltd.
 Speed Records
 SVF Music
 T-Series (Super Cassettes Industries Ltd.)
 Times Music
 Tips Industries Ltd.
 Wave Music
 Zee Music Company

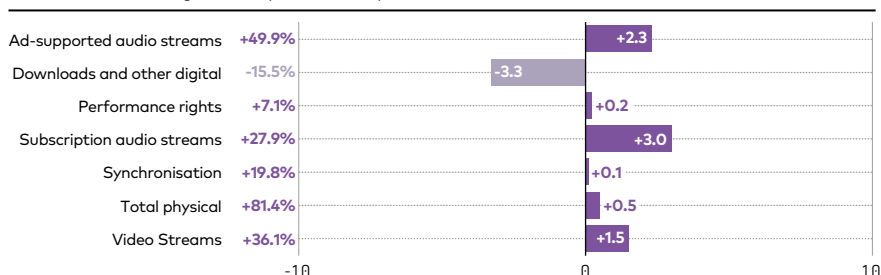
Indonesia

GLOBAL RANK **33**MARKET SIZE **US\$48.2 MILLION** | GROWTH RATE **+9.4%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$0.18**Year on Year Change :
(+0.02)Total Physical and
Digital sales per
capita (US \$)**\$0.17**Year on Year Change :
(+0.02)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **267.0**
 Language: **Bahasa Indonesia**
 Currency: **IDR**
 US\$ exchange rate: **14,150.67**
 GDP per capita (US\$): **\$3,903**
 Internet users (m): **175.4**
 Mobile internet users (m): **83.9**
 Fixed internet line speed (Mbps): **20.1**
 Mobile internet speed (Mbps): **13.8**
 Smartphone penetration rate: **31%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	4.3	8.3	14.9	19.3	26.0
Subscription audio streams	-	4.8	8.0	10.7	13.7
Paid subscription & freemium streams	0.6	-	-	-	-
Ad-supported audio streams	-	1.1	2.3	4.6	6.8
Ad-supported streams	3.7	-	-	-	-
Video streams	-	2.4	4.6	4.0	5.5
Other digital	21.0	25.8	23.0	21.5	18.2
Downloads	3.7	3.0	2.0	1.2	1.0
Mobile personalisation and other digital	17.3	22.8	21.0	20.3	17.2
Physical	7.7	1.1	1.2	0.6	1.1
CDs	6.6	1.1	1.2	0.6	1.1
Vinyl	-	-	0.0	-	-
Other physical	1.1	-	-	-	-
Performance rights	0.6	1.6	1.5	2.1	2.3
Synchronisation	-	0.1	0.3	0.5	0.6
Total revenues	33.6	36.9	41.0	44.0	48.2

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Industry Information

Performance rights music
 licensing company:
 ASIRINDO/SELMi
www.asirindo.org
www.selmi.id
 National recording industry association:
 ASIRI
www.asiri.co.id

Top Independent Labels (Alphabetical Order)

Alfa Records
 Aquarius Musikindo, Pt.
 Graha Prima Swara
 Musica Studio's
 My Music Records
 Naga Swarasakti
 Pelangi Records
 Sani Music
 Trinity Optima Production
 Virgo Multi Cipta

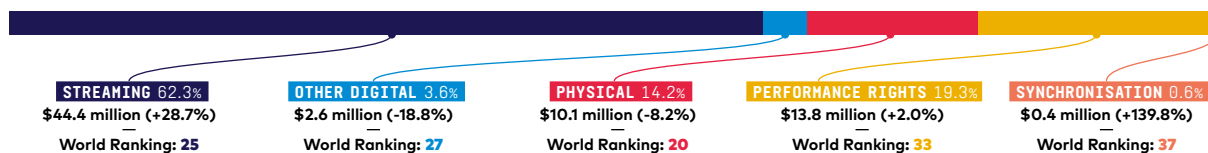
Ireland



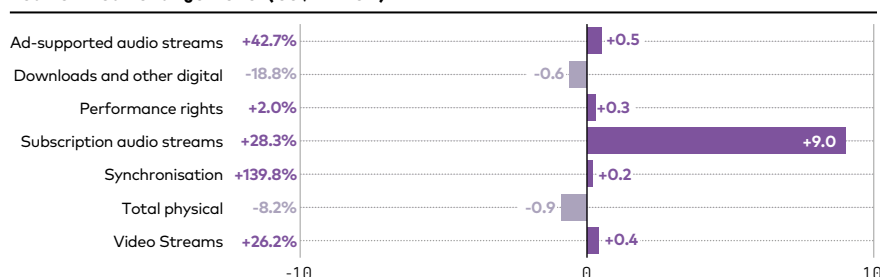
GLOBAL RANK 28

MARKET SIZE **US\$71.2 MILLION** | GROWTH RATE **+14.3%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$13.76**Year on Year Change :
(+0.86)Total Physical and
Digital sales per
capita (US \$)**\$11.02**Year on Year Change :
(+0.95)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): 5.2
 Language: **English, Irish**
 Currency: **Euro (EUR)**
 US\$ exchange rate: **0.89**
 GDP per capita (US\$): **\$73,888**
 Internet users (m): **4.3**
 Fixed internet line speed (Mbps): **74.8**
 Mobile internet speed (Mbps): **26.7**

Industry Information

Chart compiler:

Official Charts Company
www.officialcharts.com

Performance rights music
 licensing company:
 Phonographic Performance Ireland
 CLG
www.ppimusic.ie

National recording industry association:
 Irish Recorded Music Association CLG
www.irma.ie

Top Independent Labels (Alphabetical Order)

Bad Vibes Forever
 Because Music
 Bighit Entertainment
 BMG
 Demon Music Group
 Domino Recordings
 Kobalt Music Group
 PIAS
 Secretly Group
 XL Beggars

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	10.9	19.5	29.0	34.5	44.4
Subscription audio streams	-	17.4	26.4	31.8	40.8
Paid subscription & freemium streams	9.0	-	-	-	-
Ad-supported audio streams	-	0.8	0.9	1.2	1.7
Ad-supported streams	1.9	-	-	-	-
Video streams	-	1.4	1.7	1.5	1.8
Other digital	8.5	6.4	4.4	3.2	2.6
Downloads	8.4	6.3	4.4	3.1	2.4
Mobile personalisation and other digital	0.1	0.1	0.0	0.1	0.2
Physical	18.0	12.6	13.2	11.0	10.1
CDs	15.9	10.2	9.7	7.7	6.0
Vinyl	1.7	2.1	3.4	3.2	3.9
Other physical	0.5	0.2	0.1	0.2	0.2
Performance rights	12.4	12.5	12.8	13.5	13.8
Synchronisation	0.4	0.4	0.4	0.2	0.4
Total revenues	50.3	51.3	59.9	62.3	71.2

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

1	Lewis Capaldi Someone You Loved
2	Lil Nas X Old Town Road
3	Billie Eilish bad guy
4	Tones And I Dance Monkey
5	Dermot Kennedy Outnumbered
6	Dominic Fike 3 Nights
7	Lady Gaga, Bradley Cooper Shallow
8	Ed Sheeran, Justin Bieber I Don't Care
9	Ariana Grande 7 rings
10	Shawn Mendes/Camilo Cabello Señorita

Top Albums 2019

1	Lewis Capaldi Divinely Uninspired To A Hellish Extent
2	Motion Picture Cast Recording The Greatest Showman
3	Billie Eilish WHEN WE ALL FALL ASLEEP WHERE DO WE GO?
4	Dermot Kennedy Without Fear
5	Ed Sheeran No 6 Collaborations Project
6	Ariana Grande thank u, next
7	Lady Gaga A Star is Born (OST)
8	Queen Bohemian Rhapsody
9	George Ezra Staying At Tamara's
10	Ed Sheeran Divide

US\$ values: Local currency values are stated at 2019 exchange rates. IFPI restates all historic local currency values on an annual basis. Market values can therefore vary retrospectively as a result of foreign currency movements.

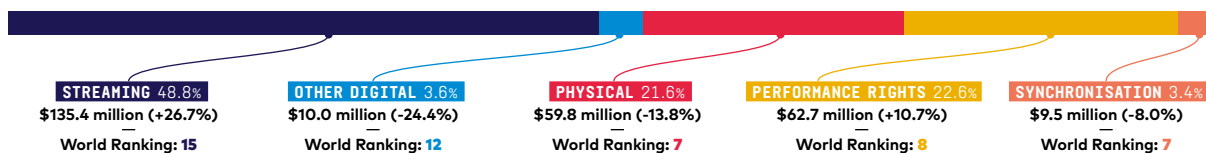
Italy



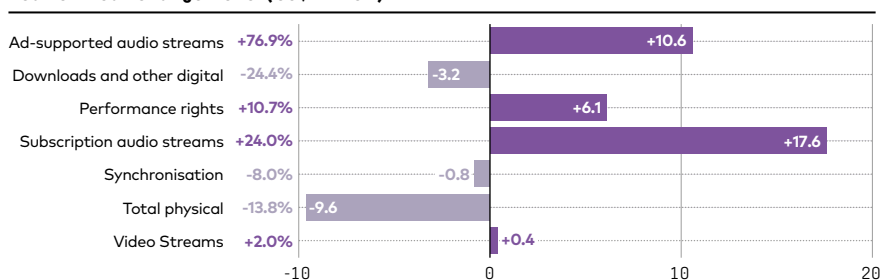
GLOBAL RANK 12

MARKET SIZE **US\$277.4 MILLION** | GROWTH RATE **+8.2%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$4.44**Year on Year Change :
(+0.12)Total Physical and
Digital sales per
capita (US \$)**\$3.29**Year on Year Change :
(+0.09)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **62.4**
 Language: **Italian**
 Currency: **Euro (EUR)**
 US\$ exchange rate: **0.89**
 GDP per capita (US\$): **\$33,394**
 Internet users (m): **49.5**
 Mobile internet users (m): **36.0**
 Fixed internet line speed (Mbps): **59.3**
 Mobile internet speed (Mbps): **36.8**
 Smartphone penetration rate: **58%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	54.0	71.4	73.5	106.9	135.4
Subscription audio streams	-	47.2	48.0	73.2	90.8
Paid subscription & freemium streams	40.4	-	-	-	-
Ad-supported audio streams	-	11.7	10.1	13.8	24.4
Ad-supported streams	13.6	-	-	-	-
Video streams	-	12.5	15.4	19.9	20.3
Other digital	28.6	18.1	16.1	13.3	10.0
Downloads	27.8	17.6	15.6	12.8	9.8
Mobile personalisation and other digital	0.8	0.5	0.5	0.5	0.2
Physical	118.7	107.3	95.1	69.3	59.8
CDs	108.4	92.8	74.6	52.7	41.7
Vinyl	8.2	11.9	18.0	15.3	16.4
Other physical	2.2	2.6	2.5	1.3	1.7
Performance rights	45.5	54.2	54.9	56.6	62.7
Synchronisation	7.6	8.2	9.5	10.3	9.5
Total revenues	254.4	259.2	249.2	256.3	277.4

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

- 1 **Fred De Palma feat. Ana Mena**
Una Volta Ancora
- 2 **Coez**
È Sempre Bello
- 3 **Pedro Capó**
Calma (Remix)
- 4 **Mahmood**
Soldi
- 5 **Charlie Charles**
Calipso (With Dardust) (feat. Sfera Ebbasta, Mahmood, Fabri Fibra)
- 6 **Benji & Fede**
Dove E Quando
- 7 **Daddy Yankee feat. Snow**
Con Calma
- 8 **Boombabash**
Per Un Milione
- 9 **Takagi & Ketra, OMI & Giusy Ferreri**
Jambo
- 10 **Ultimo**
I Tuoi Particolari

Top Albums 2019

- 1 **Ultimo**
Colpa Delle Favole
- 2 **Salmo**
Playlist Live
- 3 **Machete**
Machete Mixtape 4
- 4 **Ultimo**
Peter Pan
- 5 **Marracash**
Persona
- 6 **Ligabue**
Start
- 7 **Fedez**
Paranoia Airlines
- 8 **Marco Mengoni**
Atlantico On Tour
- 9 **Tiziano Ferro**
Accetto Miracoli
- 10 **Queen**
Bohemian Rhapsody

Industry Information

Chart compiler:
GfK Retail and Technology Italia
www.gfk.com/it

Performance rights music
licensing company:
SCF
www.scfitalia.it

National recording industry association:
FIMI
www.fimi.it

Top Independent Labels (Alphabetical Order)

BB (XL Rec.)
Big Hit Entertainment
Carosello Records
Concord
F&P
Honiro
Mescal
Sugar
Tanta Roba Label
Tattica

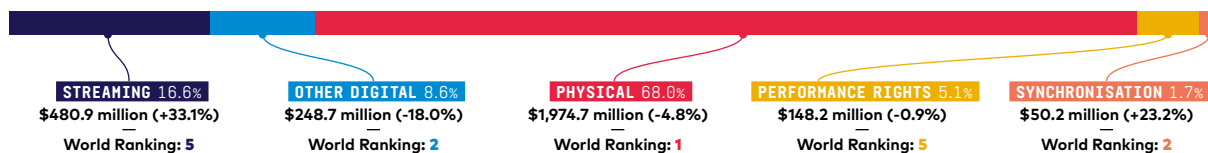
Japan



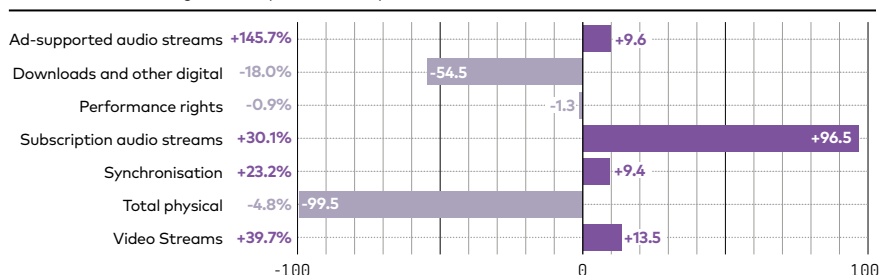
GLOBAL RANK 2

MARKET SIZE **US\$2,902.7 MILLION** | GROWTH RATE **-0.9%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$23.13**Year on Year Change :
(+0.06)Total Physical and
Digital sales per
capita (US \$)**\$21.55**Year on Year Change :
(-0.02)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **125.5**
 Language: **Japanese**
 Currency: **Japanese Yen (JPY)**
 US\$ exchange rate: **109.03**
 GDP per capita (US\$): **\$39,610**
 Internet users (m): **116.5**
 Mobile internet users (m): **72.6**
 Fixed internet line speed (Mbps): **104.6**
 Mobile internet speed (Mbps): **33.0**
 Smartphone penetration rate: **58%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	126.3	213.1	272.4	361.3	480.9
Subscription audio streams	-	203.9	245.2	320.8	417.3
Paid subscription & freemium streams	126.3	-	-	-	-
Ad-supported audio streams	-	1.5	1.8	6.6	16.2
Ad-supported streams	-	-	-	-	-
Video streams	-	7.8	25.4	33.9	47.4
Other digital	353.4	332.3	316.8	303.2	248.7
Downloads	293.4	281.6	277.1	263.2	232.4
Mobile personalisation and other digital	60.0	50.7	39.7	40.0	16.4
Physical	2,040.4	2,158.8	2,028.0	2,074.2	1,974.7
CDs	1,202.1	1,272.6	1,251.8	1,110.4	1,098.9
Vinyl	21.5	22.4	34.0	34.6	35.6
Other physical	816.8	863.8	742.2	929.2	840.2
Performance rights	157.2	155.7	151.4	149.5	148.2
Synchronisation	32.8	31.4	38.8	40.8	50.2
Total revenues	2,710.1	2,891.3	2,807.3	2,929.0	2,902.7

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Industry Information

Performance rights music
licensing company:
RIAJ
www.riaj.or.jp
 National recording industry association:
RIAJ
www.riaj.or.jp

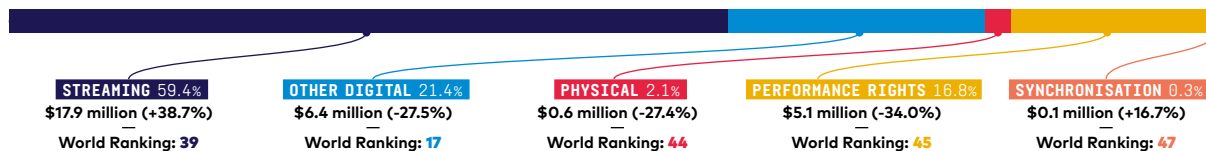
Top Independent Labels (Alphabetical Order)

Avex Entertainment Inc.
 Bandai Namco Arts Inc.
 J Storm Inc.
 Jvckenwood Victor Entertainment
Corp.
 King Record Co., Ltd.
 Nippon Columbia Co., Ltd.
 Nippon Crown Co., Ltd.
 Pony Canyon Inc.
 Space Shower Networks Inc.
 Teichiku Entertainment, Inc.

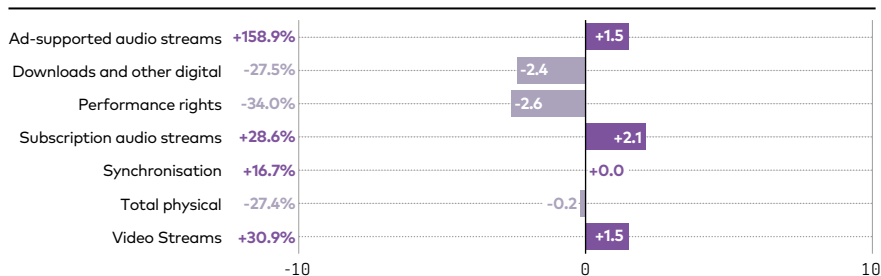
Malaysia

GLOBAL RANK **41**MARKET SIZE **US\$30.2 MILLION** | GROWTH RATE **-0.9%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$0.92**Year on Year Change :
(-0.02)Total Physical and
Digital sales per
capita (US \$)**\$0.77**Year on Year Change :
(+0.06)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **32.7**
 Language: **Bahasa Malaysia**
 Currency: **Malaysian Ringgit (MYR)**
 US\$ exchange rate: **4.14**
 GDP per capita (US\$): **\$10,982**
 Internet users (m): **26.7**
 Mobile internet users (m): **20.9**
 Fixed internet line speed (Mbps): **78.0**
 Mobile internet speed (Mbps): **23.8**
 Smartphone penetration rate: **64%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	4.4	7.6	9.8	12.9	17.9
Subscription audio streams	-	4.7	5.7	7.2	9.3
Paid subscription & freemium streams	2.1	-	-	-	-
Ad-supported audio streams	-	0.5	0.8	0.9	2.4
Ad-supported streams	2.3	-	-	-	-
Video streams	-	2.4	3.3	4.8	6.3
Other digital	9.9	11.0	10.2	8.9	6.4
Downloads	1.0	0.7	0.8	0.8	0.7
Mobile personalisation and other digital	8.8	10.3	9.5	8.1	5.8
Physical	3.5	2.1	1.5	0.9	0.6
CDs	3.0	1.6	1.2	0.6	0.5
Vinyl	0.3	0.2	0.2	0.2	0.1
Other physical	0.3	0.2	0.1	0.0	0.0
Performance rights	11.8	11.5	9.1	7.7	5.1
Synchronisation	0.6	0.2	0.1	0.1	0.1
Total revenues	30.2	32.3	30.7	30.4	30.2

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

1	Shawn Mendes ft. Camilia Cabello Señorita
2	Lewis Capaldi Someone You Loved
3	Post Malone, Swae Lee Sunflower
4	BTS & Halsey Boy With Luv
5	Ali Gatie It's You
6	Ariana Grande 7 rings
7	BLACKPINK Kill This Love
8	Insomniacs Pulang
9	Alan Walker On My Way
10	Kclique feat. Alif Mimpi

Industry Information

Chart compiler:
RIM
www.rim.org.my

Performance rights music
licensing company:
PPM
www.ppm.org.my

National recording industry association:
RIM
www.rim.org.my

Top Independent Labels (Alphabetical Order)

Hui Hvang Enterprise Sdn Bhd
 Hup Hup Sdn Bhd
 Insictech Musicland Sdn Bhd
 MVM Production Sdn Bhd
 New Southern Records Sdn Bhd
 Rock Records (M) Sdn Bhd
 Rocketfuel Entertainment Sdn Bhd
 Rusa Marketing Sdn Bhd
 Suria Records Sdn Bhd
 Zestbase Music Sdn Bhd

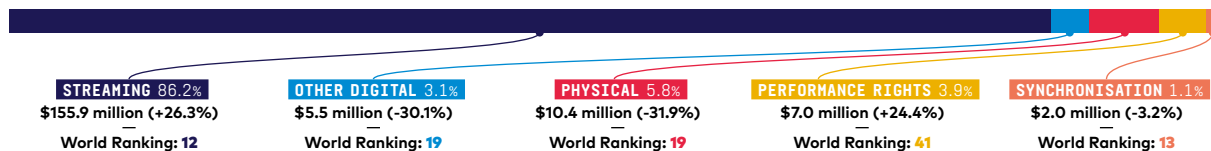
Mexico



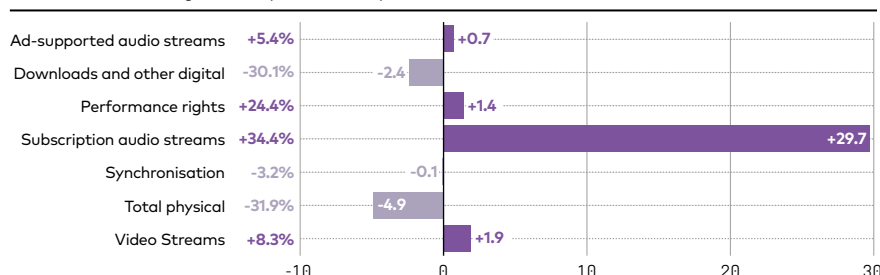
GLOBAL RANK 16

MARKET SIZE **US\$180.8 MILLION** | GROWTH RATE **+17.1%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$1.41**Year on Year Change :
(+0.23)Total Physical and
Digital sales per
capita (US \$)**\$1.34**Year on Year Change :
(+0.22)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **128.6**
 Language: **Spanish**
 Currency: **Mexican Peso (MXN)**
 US\$ exchange rate: **19.26**
 GDP per capita (US\$): **\$9,489**
 Internet users (m): **89.0**
 Mobile internet users (m): **65.6**
 Fixed internet line speed (Mbps): **34.1**
 Mobile internet speed (Mbps): **28.3**
 Smartphone penetration rate: **51%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	43.1	69.3	92.6	123.4	155.9
Subscription audio streams	-	44.4	63.1	86.6	116.3
Paid subscription & freemium streams	23.2	-	-	-	-
Ad-supported audio streams	-	11.1	11.2	13.8	14.5
Ad-supported streams	19.9	-	-	-	-
Video streams	-	13.8	18.2	23.1	25.0
Other digital	22.5	16.7	14.3	7.9	5.5
Downloads	21.3	14.0	10.5	5.7	3.9
Mobile personalisation and other digital	1.2	2.8	3.7	2.2	1.7
Physical	32.6	31.3	20.8	15.3	10.4
CDs	24.7	23.1	16.7	12.4	6.3
Vinyl	0.6	1.6	2.3	1.4	1.3
Other physical	7.3	6.6	1.9	1.5	2.9
Performance rights	5.0	4.7	5.0	5.6	7.0
Synchronisation	1.5	2.7	2.0	2.1	2.0
Total revenues	104.8	124.7	134.6	154.4	180.8

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

1	Pedro Capó (feat. Farruko) Calma
2	Daddy Yankee (feat. Snow) Con Calma
3	Bad Bunny & Jhay Cortez Callaita
4	Piso 21 & Micro TDH Te Vi
5	Sech (feat. Darell) Otro Trago
6	Maluma HP
7	Mau y Ricky, Manuel Turizo & Camilo Desconocidos
8	J Balvin & Bad Bunny La Canción
9	Anuel AA & Karol G Secreto
10	Karol G, Daddy Yankee & Anuel AA (feat. J Balvin & Ozuna) China

Top Albums 2019

1	Queen Bohemian Rhapsody
2	Various 90's Pop Tour 3
3	Los Ángeles Azules Esto Si Es Cumbia
4	Natalia Jiménez México De Mi Corazón
5	Ariana Grande thank u, next
6	María José Conexión
7	Pandora Más Pandora Que Nunca
8	Leo Dan Celebrando A Una Leyenda
9	Queen Greatest Hits I
10	Taylor Swift Lover

Industry Information

Chart compiler:
 AMPROFON
www.amprofon.com.mx
 Performance rights music
 licensing company:
 SOMEXFON
www.somexfon.com
 National recording industry association:
 AMPROFON
www.amprofon.com.mx

Top Independent Labels (Alphabetical Order)

Altafonte México
 Alternativa Representa
 Casete Upload
 Discos Intolerancia
 Lizos Music
 Movic Records
 Sei Track Music
 The Town Management
 Vástago Producciones
 Violet Producciones

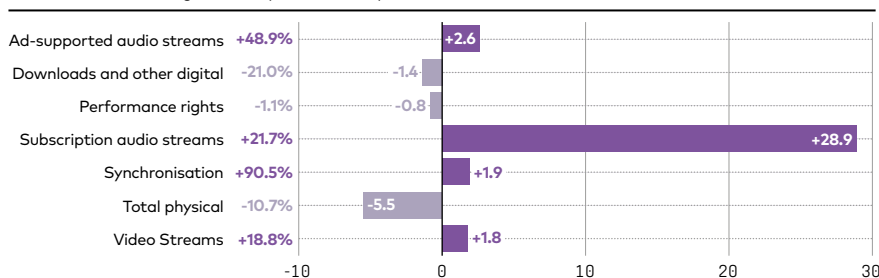
Netherlands

GLOBAL RANK **11**MARKET SIZE **US\$311.1 MILLION** | GROWTH RATE **+9.7%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$18.00**Year on Year Change :
(+1.43)Total Physical and
Digital sales per
capita (US \$)**\$13.39**Year on Year Change :
(+1.41)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **17.3**
 Language: **Dutch**
 Currency: **Euro (EUR)**
 US\$ exchange rate: **0.89**
 GDP per capita (US\$): **\$52,873**
 Internet users (m): **16.3**
 Mobile internet users (m): **12.1**
 Fixed internet line speed (Mbps): **107.4**
 Mobile internet speed (Mbps): **671**
 Smartphone penetration rate: **70%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	67.9	95.0	125.6	147.6	180.8
Subscription audio streams	-	85.9	113.2	132.7	161.6
Paid subscription & freemium streams	54.3	-	-	-	-
Ad-supported audio streams	-	3.0	4.3	5.4	8.0
Ad-supported streams	13.7	-	-	-	-
Video streams	-	6.1	8.1	9.4	11.2
Other digital	12.8	9.9	8.0	6.5	5.1
Downloads	12.0	9.3	7.6	5.9	4.6
Mobile personalisation and other digital	0.8	0.5	0.4	0.6	0.5
Physical	72.4	69.9	60.4	50.9	45.4
CDs	56.4	48.9	38.3	30.5	25.5
Vinyl	10.1	15.6	18.6	17.5	17.2
Other physical	6.0	5.4	3.5	2.9	2.6
Performance rights	69.2	70.1	73.5	76.5	75.7
Synchronisation	1.8	1.8	1.2	2.1	4.0
Total revenues	224.3	246.6	268.7	283.5	311.1

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

- Kris Kross Amsterdam, Maan, Tabitha feat. Bizzy**
Hij is van mij
- Lil Nas X**
Old Town Road
- Marco Borsato, Armin van Buuren en Davina Michelle**
Hoe het danst
- Ed Sheeran, Justin Bieber**
I Don't Care
- Shawn Mendes, Camila Cabello**
Señorita
- Davina Michelle**
Duurt te lang
- Lewis Capaldi**
Someone You Loved
- Snelle**
Reünie
- Duncan Laurence**
Arcade
- Tones and I**
Dance Monkey

Top Albums 2019

- Frenna**
Francis
- Billie Eilish**
WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?
- Ed Sheeran**
No. 6 Collaborations Project
- Snelle**
Beetje bij beetje
- Post Malone**
Hollywood's Bleeding
- Boef**
93
- Snelle**
Vierentwintig
- Lil Kleine**
Alleen
- Ed Sheeran**
Divide
- Dopebwoy**
Forever Lit

Industry Information

Chart compiler:
GfK Entertainment
www.dutchcharts.nl

Performance rights music
licensing company:
SENA
www.sena.nl

National recording industry association:
NVPI
www.nvpi.nl

Top Independent Labels (Alphabetical Order)

8 Ball
Armada
BOEP
Cloud 9
Cornelis
PIAS
Rotterdam Airlines
Sonic Rendezvous
Suburban
V2 records

New Zealand



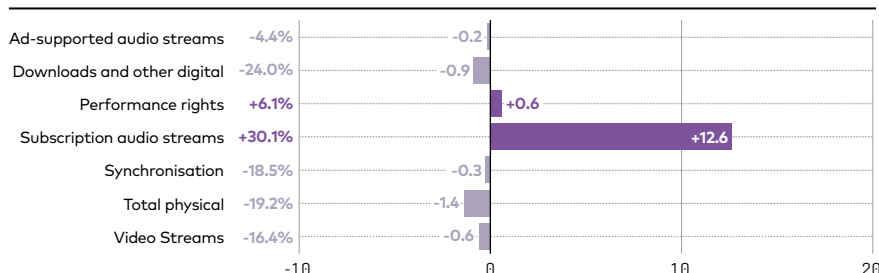
GLOBAL RANK 26

MARKET SIZE **US\$81.4 MILLION** | GROWTH RATE **+13.7%**

Recorded Music Revenues by Sector 2019 (Trade Value)



Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **4.9**
 Language: **English**
 Currency: **New Zealand Dollar (NZD)**
 US\$ exchange rate: **1.52**
 GDP per capita (US\$): **\$41,605**
 Internet users (m): **4.5**
 Fixed internet line speed (Mbps): **103.4**
 Mobile internet speed (Mbps): **54.7**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	16.9	29.0	40.4	48.9	60.7
Subscription audio streams	-	25.9	34.4	41.8	54.4
Paid subscription & freemium streams	15.2	-	-	-	-
Ad-supported audio streams	-	1.1	2.8	3.5	3.3
Ad-supported streams	1.7	-	-	-	-
Video streams	-	2.0	3.3	3.6	3.0
Other digital	10.4	7.3	5.5	3.7	2.8
Downloads	10.3	7.3	5.4	3.6	2.6
Mobile personalisation and other digital	0.1	0.1	0.1	0.2	0.3
Physical	12.8	11.5	9.5	7.4	6.0
CDs	11.2	9.3	7.3	4.9	3.6
Vinyl	1.2	1.8	2.0	2.5	2.3
Other physical	0.4	0.3	0.2	0.1	0.1
Performance rights	9.2	9.6	9.9	10.0	10.6
Synchronisation	0.7	1.0	0.9	1.5	1.2
Total revenues	50.0	58.4	66.3	71.5	81.4

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

1	Lil Nas X Old Town Road
2	Post Malone, Swae Lee Sunflower
3	Billie Eilish bad guy
4	Post Malone Wow.
5	Lewis Capaldi Someone You Loved
6	Ed Sheeran, Justin Bieber I Don't Care
7	Khalid and Disclosure Talk
8	Tones And I Dance Monkey
9	Shawn Mendes, Camila Cabello Señorita
10	Lady Gaga, Bradley Cooper Shallow

Top Albums 2019

1	Billie Eilish WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?
2	Ed Sheeran No. 6 Collaborations Project
3	Ariana Grande thank u, next
4	Queen Bohemian Rhapsody
5	Ed Sheeran Divide
6	Six60 Six60 EP
7	Lady Gaga A Star is Born (OST)
8	Khalid Free Spirit
9	Elton John Diamonds
10	Six60 Six60 (3)

Industry Information

Chart compiler:
 Recorded Music New Zealand Limited
www.recordedmusic.co.nz
 Performance rights music
 licensing company:
 Recorded Music New Zealand Limited
www.recordedmusic.co.nz
 National recording industry association:
 Recorded Music New Zealand Limited
www.recordedmusic.co.nz

Top Independent Labels (Alphabetical Order)

Digital Rights Management
 Drax Project
 Dryden Street
 Flying Out Music
 Liberation Music NZ
 Loop Recordings
 Massive Entertainment
 Rhythmethod
 Southbound Distribution
 The Drop

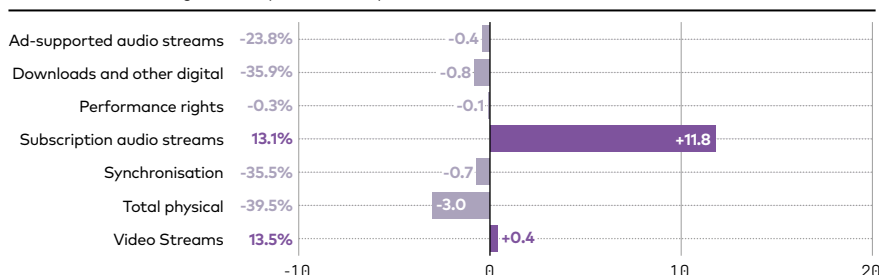
Norway

GLOBAL RANK **19**MARKET SIZE **US\$138.7 MILLION** | GROWTH RATE **+5.5%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$25.36**Year on Year Change :
(+0.92)Total Physical and
Digital sales per
capita (US \$)**\$20.61**Year on Year Change :
(+1.15)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **5.5**
 Language: **Norwegian**
 Currency: **Norwegian Kroner (NOK)**
 US\$ exchange rate: **8.80**
 GDP per capita (US\$): **\$79,410**
 Internet users (m): **5.3**
 Fixed internet line speed (Mbps): **119.3**
 Mobile internet speed (Mbps): **66.9**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	57.8	83.8	89.0	94.8	106.6
Subscription audio streams	-	80.9	85.4	89.9	101.7
Paid subscription & freemium streams	54.9	-	-	-	-
Ad-supported audio streams	-	1.3	1.3	1.8	1.3
Ad-supported streams	2.9	-	-	-	-
Video streams	-	1.6	2.4	3.1	3.6
Other digital	4.3	4.3	3.2	2.2	1.4
Downloads	4.3	4.2	3.2	2.2	1.3
Mobile personalisation and other digital	-	0.1	0.0	0.1	0.1
Physical	12.6	12.7	11.9	7.7	4.7
CDs	8.8	8.4	6.5	3.3	1.7
Vinyl	3.2	4.1	5.2	4.3	2.8
Other physical	0.5	0.2	0.3	0.1	0.2
Performance rights	22.5	24.5	23.5	24.8	24.7
Synchronisation	0.1	0.6	1.6	2.0	1.3
Total revenues	97.3	125.9	129.3	131.5	138.7

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

- 1 **Tones And I**
Dance Monkey
- 2 **Lady Gaga, Bradley Cooper**
Shallow
- 3 **Lil Nas X**
Old Town Road
- 4 **Lewis Capaldi**
Someone You Loved
- 5 **Billie Eilish**
bad guy
- 6 **Shawn Mendes, Camila Cabello**
Señorita
- 7 **Isah and Dutty Dior**
Hallo
- 8 **Ed Sheeran, Justin Bieber**
I Don't Care
- 9 **Ava Max**
Sweet But Psycho
- 10 **Nicolay Ramm**
Raske Briller

Top Albums 2019

- 1 **Billie Eilish**
WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?
- 2 **Lady Gaga**
A Star is Born (OST)
- 3 **Unge Ferrari**
Midt Imellom Magisk Og Manisk
- 4 **Post Malone**
Hollywood's Bleeding
- 5 **Alan Walker**
Different World
- 6 **Ariana Grande**
thank u, next
- 7 **Lewis Capaldi**
Divinely Uninspired To A Hellish Extent
- 8 **Ed Sheeran**
No.6 Collaborations Project
- 9 **Rotlaus**
På Vei
- 10 **Sigrid**
Sucker Punch

Industry Information

Chart compiler:
 IFPI Norway
www.topplista.no

Performance rights music
 licensing company:
 Gramo
www.gramo.no
 IFPI Norway
www.ifpi.no

National recording industry association:
 IFPI Norway
www.ifpi.no

Top Independent Labels (Alphabetical Order)

MME AS
 Naxos Norway AS
 Playground Music Scandinavia
 Tylden & Co AS

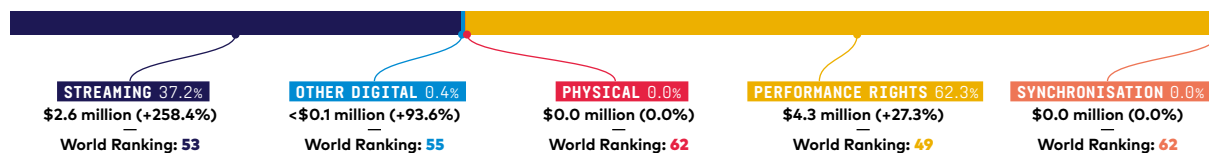
Paraguay



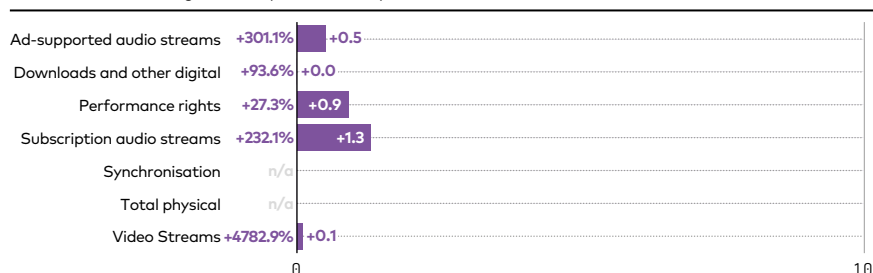
GLOBAL RANK 58

MARKET SIZE **US\$7.0 MILLION** | GROWTH RATE **+67.9%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$0.97**Year on Year Change :
(+0.37)Total Physical and
Digital sales per
capita (US \$)**\$0.36**Year on Year Change :
(+0.26)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **7.2**
 Language: **Spanish, Guaraní**
 Currency: **Argentine Peso (ARS)**
 US\$ exchange rate: **48.12**
 GDP per capita (US\$): **\$5,631 x**
 Internet users (m): **4.6**
 Fixed internet line speed (Mbps): **33.8**
 Mobile internet speed (Mbps): **14.6**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	0.1	0.2	0.2	0.7	2.6
Subscription audio streams	-	0.1	0.1	0.6	1.9
Paid subscription & freemium streams	0.0	-	-	-	-
Ad-supported audio streams	-	0.1	0.1	0.2	0.6
Ad-supported streams	0.1	-	-	-	-
Video streams	-	-	0.0	0.0	0.1
Other digital	0.0	0.0	0.0	0.0	0.0
Downloads	0.0	0.0	0.0	0.0	0.0
Mobile personalisation and other digital	0.0	0.0	0.0	0.0	0.0
Physical	-	-	-	-	-
CDs	-	-	-	-	-
Vinyl	-	-	-	-	-
Other physical	-	-	-	-	-
Performance rights	1.7	2.4	3.0	3.4	4.3
Synchronisation	-	-	-	-	-
Total revenues	1.8	2.6	3.2	4.1	7.0

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

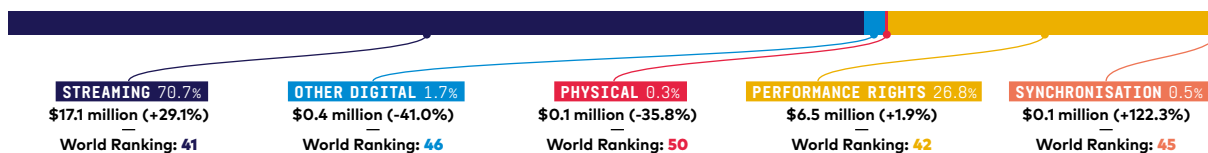
Top Independent Labels (Alphabetical Order)

ABC Color
Blue Music
Elio
Guaira Producciones
Guaranía Producciones
Kcho Records
Panambi Musical
Sapucai Musical Pyahu
The Boss
The Song

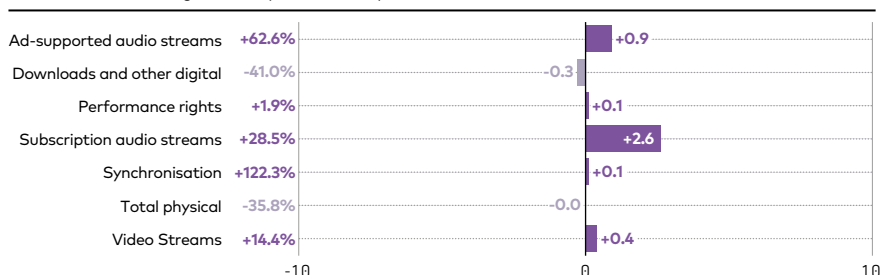
Peru

GLOBAL RANK **45**MARKET SIZE **US\$24.2 MILLION** | GROWTH RATE **+18.1%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$0.76**Year on Year Change :
(+0.13)Total Physical and
Digital sales per
capita (US \$)**\$0.55**Year on Year Change :
(+0.12)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **31.9**
 Language: **Spanish, Quechua, Aymara**
 Currency: **US Dollar (USD)**
 US\$ exchange rate: **1.00**
 GDP per capita (US\$): **\$6,957**
 Internet users (m): **24.0**
 Mobile internet users (m): **13.7**
 Fixed internet line speed (Mbps): **40.4**
 Mobile internet speed (Mbps): **22.8**
 Smartphone penetration rate: **43%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	4.4	6.6	10.3	13.2	17.1
Subscription audio streams	-	3.1	6.5	9.1	11.7
Paid subscription & freemium streams	1.8	-	-	-	-
Ad-supported audio streams	-	2.0	1.7	1.4	2.2
Ad-supported streams	2.6	-	-	-	-
Video streams	-	1.5	2.1	2.8	3.2
Other digital	2.3	1.9	0.6	0.7	0.4
Downloads	1.0	0.5	0.3	0.2	0.1
Mobile personalisation and other digital	1.4	1.4	0.3	0.5	0.3
Physical	0.6	0.5	0.2	0.1	0.1
CDs	0.5	0.3	0.2	0.1	0.0
Vinyl	0.2	0.1	0.0	0.1	0.1
Other physical	0.0	0.0	0.0	0.0	0.0
Performance rights	4.5	5.0	5.8	6.4	6.5
Synchronisation	-	0.0	0.2	0.1	0.1
Total revenues	11.9	14.0	17.1	20.5	24.2

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Industry Information

Performance rights music
 licensing company:
 UNIMPRO
www.unimpro.org

Top Independent Labels (Alphabetical Order)

Corporacion Guerrero y Asociados
 Elmer Yaipen Quesquen
 Latin Music Entertainment SAC
 Peermusic Peru SAC
 Walter Lozada Florianio

Top Songs 2019

- 1 **Mau y Ricky, Manuel Turizo & Camilo**
Desconocidos
- 2 **Piso 21 & Micro TDH**
Te Vi
- 3 **Pedro Capó (feat. Farruko)**
Calma
- 4 **Anuel AA & Karol G**
Secreto
- 5 **Dalex, Rafa Pabón & Dimelo Flow (feat. Sech, Cazzu, Feid, Khea & Lenny Tavarez)**
Pa Mi
- 6 **Daddy Yankee (feat. Snow)**
Con Calma
- 7 **Karol G, Daddy Yankee & Anuel AA (feat. J Balvin & Ozuna)**
China
- 8 **Bad Bunny & Tainy**
Callaita
- 9 **Lunay, Daddy Yankee & Bad Bunny**
Soltera
- 10 **Sech (feat. Darell)**
Otro Trago

US\$ values: Local currency values are stated at 2019 exchange rates. IFPI restates all historic local currency values on an annual basis. Market values can therefore vary retrospectively as a result of foreign currency movements.

Philippines



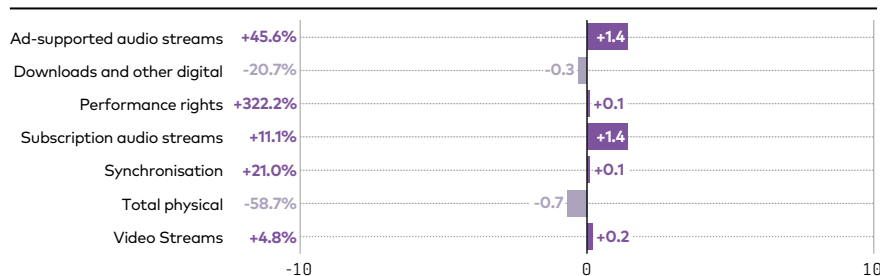
GLOBAL RANK 44

MARKET SIZE **US\$25.9 MILLION** | GROWTH RATE **+9.7%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$0.24**Year on Year Change :
(+0.02)Total Physical and
Digital sales per
capita (US \$)**\$0.23**Year on Year Change :
(+0.02)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **109.2**
 Language: **Filipino, English**
 Currency: **Philippine Peso (PHP)**
 US\$ exchange rate: **51.83**
 GDP per capita (US\$): **\$3,031**
 Internet users (m): **73.0**
 Mobile internet users (m): **36.3**
 Fixed internet line speed (Mbps): **25.6**
 Mobile internet speed (Mbps): **16.8**
 Smartphone penetration rate: **33%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	4.5	11.5	14.9	20.5	23.6
Subscription audio streams	-	5.2	7.3	13.0	14.4
Paid subscription & freemium streams	1.6	-	-	-	-
Ad-supported audio streams	-	4.1	3.5	3.1	4.5
Ad-supported streams	2.9	-	-	-	-
Video streams	-	2.2	4.1	4.4	4.6
Other digital	3.8	2.4	2.0	1.4	1.1
Downloads	1.4	0.8	0.9	0.8	1.0
Mobile personalisation and other digital	2.4	1.6	1.1	0.6	0.1
Physical	4.5	3.3	2.9	1.2	0.5
CDs	4.2	3.1	2.8	1.0	0.5
Vinyl	0.0	0.1	0.1	0.0	0.0
Other physical	0.2	0.1	0.1	0.3	0.0
Performance rights	0.0	-	0.0	0.0	0.2
Synchronisation	0.1	0.0	0.1	0.4	0.5
Total revenues	12.9	17.2	20.0	23.6	25.9

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Industry Information

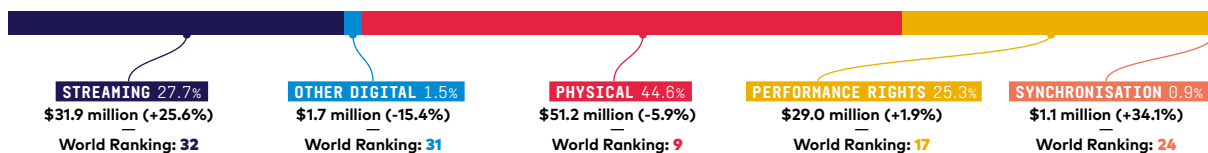
Performance rights music
 licensing company:
 Sound Recording Rights Society Inc.
 (SOUNDSRIGHT)
www.soundsrightph.weebly.com

National recording industry association:
 Philippine Association of the Record
 Industry, Inc. (PARI, Inc.)
www.pari.com.ph

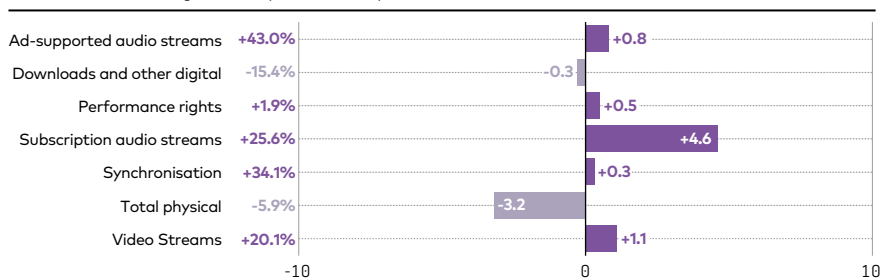
Poland

GLOBAL RANK **23**MARKET SIZE **US\$114.9 MILLION** | GROWTH RATE **+3.4%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$3.00**Year on Year Change :
(+0.08)Total Physical and
Digital sales per
capita (US \$)**\$2.22**Year on Year Change :
(+0.07)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **38.3**
 Language: **Polish**
 Currency: **Polish Zloty (PLN)**
 US\$ exchange rate: **3.84**
 GDP per capita (US\$): **\$15,299**
 Internet users (m): **30.6**
 Mobile internet users (m): **25.3**
 Fixed internet line speed (Mbps): **85.5**
 Mobile internet speed (Mbps): **32.8**
 Smartphone penetration rate: **66%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	10.4	14.3	19.3	25.4	31.9
Subscription audio streams	-	8.5	12.9	18.0	22.6
Paid subscription & freemium streams	5.7	-	-	-	-
Ad-supported audio streams	-	1.6	1.8	1.8	2.5
Ad-supported streams	4.7	-	-	-	-
Video streams	-	4.1	4.6	5.6	6.8
Other digital	3.7	3.9	2.7	2.0	1.7
Downloads	2.6	2.2	1.7	1.2	1.0
Mobile personalisation and other digital	1.2	1.6	1.0	0.8	0.7
Physical	46.2	52.7	55.0	54.4	51.2
CDs	41.7	47.4	46.3	45.2	41.4
Vinyl	3.2	4.1	7.5	8.5	9.3
Other physical	1.3	1.1	1.3	0.8	0.5
Performance rights	24.6	25.3	26.1	28.5	29.0
Synchronisation	0.7	1.0	1.2	0.8	1.1
Total revenues	85.6	97.2	104.3	111.1	114.9

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Albums 2019

- Dawid Podsiadło**
Malomiasteczki
- Lady Gaga**
A Star is Born (OST)
- Sokół**
Wojtek Sokół
- KęKę**
Mr. KęKę
- Various**
Męskie Granie 2019
- O.S.T.R.**
Instrukcja Obsługi Świrów
- Kamerzysta**
Afirmacja
- Queen**
The Platinum Collection - Greatest Hits I, II & III
- ProB13m**
Widmo
- Taco Hemingway**
Pocztówka Z WWA, Lato'19

Industry Information

Chart compiler:
ZPAV / Kantar Polska
www.zpav.pl

Performance rights music
licensing company:
ZPAV
www.zpav.pl

National recording industry association:
ZPAV
www.zpav.pl

Top Independent Labels (Alphabetical Order)

Agora
 Asphalt Records
 Jazzboy Records
 Kayax
 Metal Mind Production
 MTJ Agencja Artystyczna
 MyMusic
 Mystic Production
 Sonic
 Step Records

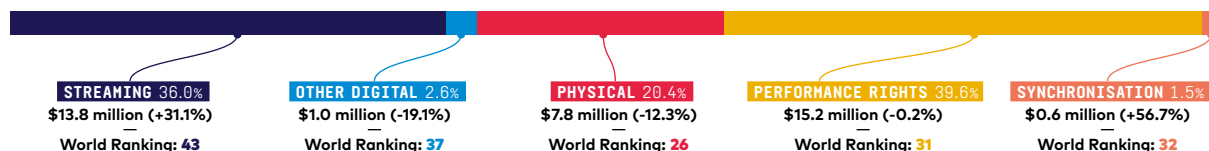
Portugal



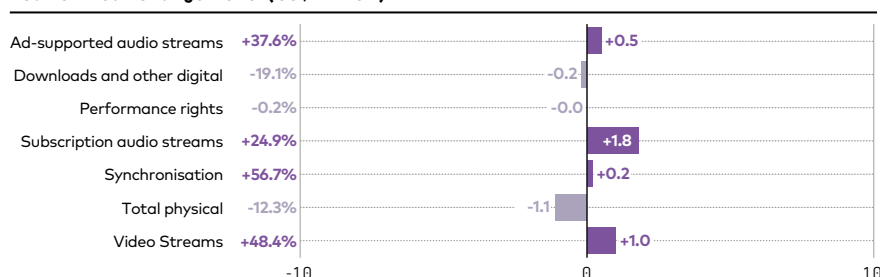
GLOBAL RANK 37

MARKET SIZE **US\$38.5 MILLION** | GROWTH RATE **+5.9%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$3.73**Year on Year Change :
(+0.20)Total Physical and
Digital sales per
capita (US \$)**\$2.20**Year on Year Change :
(+0.18)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **10.3**
 Language: **Portuguese**
 Currency: **Euro (EUR)**
 US\$ exchange rate: **0.89**
 GDP per capita (US\$): **\$23,360**
 Internet users (m): **8.5**
 Mobile internet users (m): **6.9**
 Fixed internet line speed (Mbps): **101.6**
 Mobile internet speed (Mbps): **37.9**
 Smartphone penetration rate: **67%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	6.9	10.1	10.9	10.6	13.8
Subscription audio streams	-	5.0	5.7	7.2	9.0
Paid subscription & freemium streams	3.5	-	-	-	-
Ad-supported audio streams	-	3.7	3.4	1.2	1.7
Ad-supported streams	3.4	-	-	-	-
Video streams	-	1.5	1.9	2.1	3.1
Other digital	2.1	1.6	2.0	1.2	1.0
Downloads	1.3	1.2	1.5	0.9	0.6
Mobile personalisation and other digital	0.8	0.4	0.5	0.3	0.3
Physical	12.2	12.0	10.8	8.9	7.8
CDs	10.5	9.9	9.3	7.0	5.5
Vinyl	0.7	1.6	1.0	1.6	2.0
Other physical	1.0	0.5	0.5	0.4	0.3
Performance rights	11.5	14.4	15.1	15.2	15.2
Synchronisation	-	0.4	0.4	0.4	0.6
Total revenues	32.7	38.5	39.3	36.3	38.5

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

1	Wet Bed Gang Bairro
2	ProfJam feat. Lhast Tou Bem
3	Lil Nas X Old Town Road
4	Billie Eilish bad guy
5	Plutónio Meu Deus
6	Ed Sheeran, Justin Bieber I Don't Care
7	Shawn Mendes, Camila Cabello Señorita
8	Julinho KSD Sentimento Safari
9	Plutónio 1 de Abril
10	Lady Gaga, Bradley Cooper Shallow

Top Albums 2019

1	Queen The Platinum Collection
2	Ornatos Violeta O Monstro Precisa De Amigos
3	Lady Gaga A Star is Born (OST)
4	Xutos & Pontapés Duro (Jewel)
5	Tony Carreira As Canções Das Nossas Vidas - Acústico - 30 Anos
6	Mariza Mariza
7	Leonard Cohen Thanks For The Dance
8	Billie Eilish WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?
9	Xutos & Pontapés 40 Anos A Dar No Duro
10	Camané & Mário Laginha Aqui Está-Se Sossegado

Industry Information

Chart compiler:

GfK Portugal
www.gfk.ptPerformance rights music
licensing company:
AUDIOGEST
www.passmusica.ptNational recording industry association:
AFP - Associação Fonográfica
Portuguesa

Top Independent Labels (Alphabetical Order)

ALTAFONTE - Music Distribution, SL

BMG Rights Manag and Administ
S.L.U.

Domino Recording Company, Ltd

Edições Valentim de Carvalho, S.A.

Espacial - Produções de Som e
Imagem, Lda.

Karaokept - Edições Musicais, Lda.

Ovação - Comércio e Indústria de
Som, Lda.País Real - Produções de Espectáculos,
Unipessoal, Lda.

TRADISOM - Produções Culturais, Lda

Vidisco - Comércio e indústria de
som, S.A.

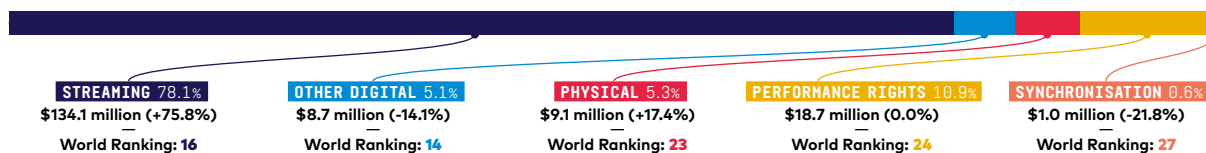
Russia



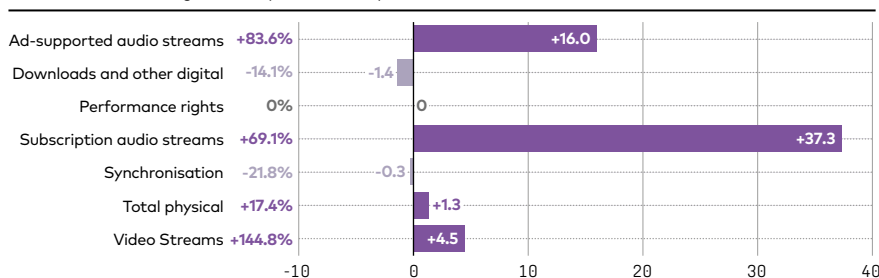
GLOBAL RANK 17

MARKET SIZE **US\$171.7 MILLION** | GROWTH RATE **+50.3%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$1.21**Year on Year Change :
(+0.42)Total Physical and
Digital sales per
capita (US \$)**\$1.07**Year on Year Change :
(+0.42)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **141.7**
 Language: **Russian**
 Currency: **Russian Rouble (RUB)**
 US\$ exchange rate: **64.74**
 GDP per capita (US\$): **\$11,696**
 Internet users (m): **118.0**
 Mobile internet users (m): **95.4**
 Fixed internet line speed (Mbps): **61.7**
 Mobile internet speed (Mbps): **20.6**
 Smartphone penetration rate: **67%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	10.7	25.3	36.6	76.3	134.1
Subscription audio streams	-	13.5	20.9	54.0	91.4
Paid subscription & freemium streams	5.0	-	-	-	-
Ad-supported audio streams	-	9.6	14.1	19.1	35.1
Ad-supported streams	5.8	-	-	-	-
Video streams	-	2.2	1.6	3.1	7.6
Other digital	17.6	12.4	12.1	10.2	8.7
Downloads	11.9	8.9	7.4	4.3	3.4
Mobile personalisation and other digital	5.7	3.5	4.7	5.9	5.4
Physical	12.3	9.0	8.2	7.7	9.1
CDs	7.3	3.9	3.2	2.3	2.3
Vinyl	4.2	4.7	4.7	5.1	6.4
Other physical	0.9	0.4	0.4	0.3	0.3
Performance rights	16.1	17.4	17.8	18.7	18.7
Synchronisation	0.8	1.7	1.6	1.3	1.0
Total revenues	57.5	65.7	76.4	114.2	171.7

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Singapore



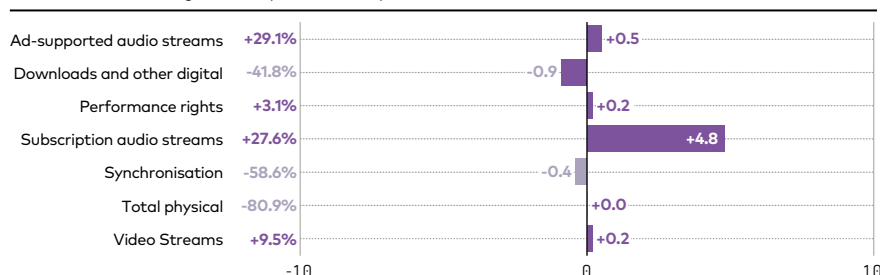
GLOBAL RANK 38

MARKET SIZE **US\$33.1 MILLION** | GROWTH RATE **+15.1%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$5.32**Year on Year Change :
(+0.40)Total Physical and
Digital sales per
capita (US \$)**\$4.42**Year on Year Change :
(+0.49)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **6.20**
 Language: **English, Malay, Mandarin, Tamil**
 Currency: **Singapore Dollar (SGD)**
 US\$ exchange rate: **1.36**
 GDP per capita (US\$): **\$58,644**
 Internet users (m): **5.14**
 Fixed internet line speed (Mbps): **200.1**
 Mobile internet speed (Mbps): **57.2**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	5.4	8.9	16.2	20.7	26.2
Subscription audio streams	-	7.0	13.1	17.4	22.2
Paid subscription & freemium streams	3.9	-	-	-	-
Ad-supported audio streams	-	1.0	1.3	1.7	2.2
Ad-supported streams	1.5	-	-	-	-
Video streams	-	0.9	1.8	1.7	1.8
Other digital	2.7	2.3	4.1	2.1	1.2
Downloads	2.1	1.6	1.7	1.2	0.8
Mobile personalisation and other digital	0.6	0.7	2.4	0.9	0.4
Physical	1.7	0.9	0.4	0.0	0.0
CDs	1.6	0.6	0.2	0.0	0.0
Vinyl	0.0	0.2	0.0	0.0	0.0
Other physical	0.1	0.1	0.2	0.0	-
Performance rights	3.0	3.1	5.3	5.2	5.4
Synchronisation	0.6	0.6	0.3	0.6	0.3
Total revenues	13.4	15.8	26.3	28.7	33.1

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

1	Shawn Mendes (feat. Camila Cabello) Señorita
2	Eric Chou What's Wrong
3	BTS & Halsey Boy With Luv
4	Post Malone, Swae Lee Sunflower
5	Lewis Capaldi Someone You Loved
6	Ed Sheeran I Don't Care
7	Ariana Grande 7 rings
8	BLACKPINK Kill This Love
9	Lauv, Troye Sivan i'm so tired...
10	A-Lin A Kind of Sorrow

Industry Information

Chart compiler:
 Recording Industry Association
 (Singapore)
www.rias.org.sg

Performance rights music
 licensing company:
 Music Rights (Singapore) Public
 Limited
www.mrss.com.sg

National recording industry association:
 Recording Industry Association
 (Singapore)
www.rias.org.sg

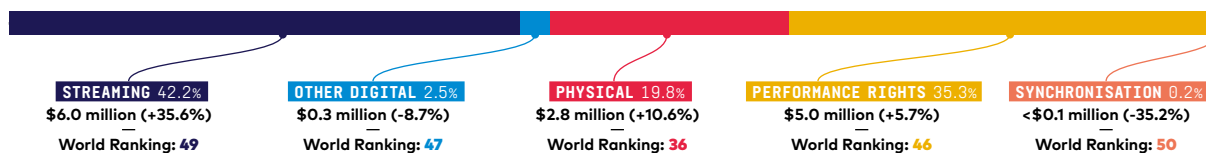
Top Independent Labels (Alphabetical Order)

Brocita Enterprise Pte Ltd
 EQ Music & Media Pte Ltd
 Evolution Singapore Pte Ltd
 Forward Music Pte Ltd
 HIM International Music Pte Ltd
 KRU Singapore Pte Ltd
 Life Record Industries (Pte) Ltd
 Ocean Butterflies Music Pte Ltd
 Rock Records (S) Pte Ltd
 Suwah Records Pte Ltd

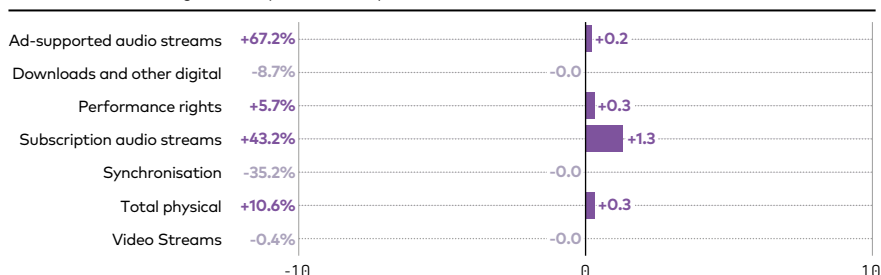
Slovakia

GLOBAL RANK **50**MARKET SIZE **US\$14.1 MILLION** | GROWTH RATE **+17.0%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$2.60**Year on Year Change :
(+0.38)Total Physical and
Digital sales per
capita (US \$)**\$1.67**Year on Year Change :
(+0.33)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **5.4**
 Currency: **Euro (EUR)**
 US\$ exchange rate: **0.89**
 GDP per capita (US\$): **\$19,466**
 Internet users (m): **4.5**
 Fixed internet line speed (Mbps): **70.4**
 Mobile internet speed (Mbps): **36.5**

Industry Information

Chart compiler:
 CNS IFPI
www.ifpicr.cz

Performance rights music
 licensing company:
 SLOVGRAM
www.slovgram.sk

National recording industry association:
 CNS IFPI
www.ifpicr.cz

Top Independent Labels (Alphabetical Order)

C-S Muzika
 FCK Them
 Forza/Opus
 Galgan Music
 Jelen Drums
 Musica
 Pandora Art
 Supraphon
 Tonada
 Tvoj Tatko Records

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	2.5	2.4	3.0	4.4	6.0
Subscription audio streams	-	1.5	1.9	3.1	4.4
Paid subscription & freemium streams	1.7	-	-	-	-
Ad-supported audio streams	-	0.4	0.3	0.4	0.6
Ad-supported streams	0.8	-	-	-	-
Video streams	-	0.5	0.9	1.0	1.0
Other digital	0.7	0.6	0.5	0.4	0.3
Downloads	0.7	0.5	0.5	0.4	0.3
Mobile personalisation and other digital	0.0	0.1	0.0	0.0	0.0
Physical	2.5	2.7	3.0	2.5	2.8
CDs	2.2	2.2	2.4	1.9	2.0
Vinyl	0.2	0.3	0.5	0.6	0.7
Other physical	0.1	0.1	0.1	0.1	0.1
Performance rights	4.6	4.5	5.8	4.7	5.0
Synchronisation	0.1	0.1	0.1	0.0	0.0
Total revenues	10.3	10.2	12.5	12.1	14.1

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

- 1 **Shawn Mendes and Camilla Cabello**
Señorita
- 2 **Lady Gaga, Bradley Cooper**
Shallow
- 3 **Billie Eilish**
bad guy
- 4 **Ava Max**
Sweet But Psycho
- 5 **Karel Gott**
Srdce nehasnou
- 6 **Tones And I**
Dance Monkey
- 7 **Meduza**
Piece Of Your Heart
- 8 **Lady Gaga**
Always Remember Us This Way
- 9 **Imagine Dragons**
Bad Liar
- 10 **Lil Nas X**
Old Town Road

Top Albums 2019

- 1 **Karel Gott**
80/80 Největší hity 1964-2019
- 2 **Karel Gott**
Singly / 300 písní z let 1962-2019
- 3 **Lady Gaga**
A Star is Born (OST)
- 4 **Billie Eilish**
WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?
- 5 **Imagine Dragons**
Origins
- 6 **Post Malone**
Hollywood's Bleeding
- 7 **Ed Sheeran**
No. 6 Collaborations Project
- 8 **Queen**
Bohemian Rhapsody
- 9 **Leonard Cohen**
Thanks For The Dance
- 10 **Shawn Mendes**
Shawn Mendes

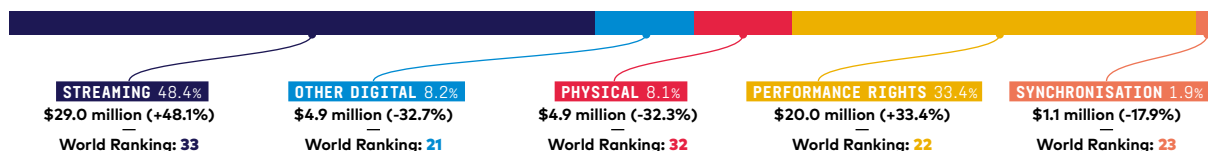
South Africa



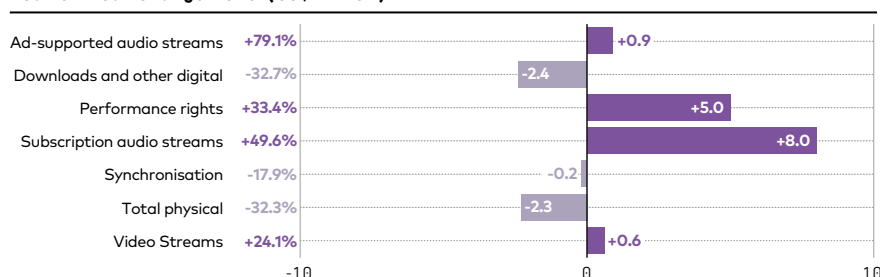
GLOBAL RANK 31

MARKET SIZE **US\$59.9 MILLION** | GROWTH RATE **+18.8%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$1.06**Year on Year Change :
(+0.19)Total Physical and
Digital sales per
capita (US \$)**\$0.69**Year on Year Change :
(+0.10)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **56.5**
 Language: **IsiZulu, IsiXhosa, Afrikaans, English**
 Currency: **South African Rand (ZAR)**
 US\$ exchange rate: **14.46**
 GDP per capita (US\$): **\$6,523**
 Internet users (m): **36.5**
 Mobile internet users (m): **23.2**
 Fixed internet line speed (Mbps): **26.9**
 Mobile internet speed (Mbps): **31.4**
 Smartphone penetration rate: **41%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	4.4	7.7	10.8	19.6	29.0
Subscription audio streams	-	4.5	8.5	16.0	24.0
Paid subscription & freemium streams	1.4	-	-	-	-
Ad-supported audio streams	-	1.8	0.6	1.1	2.0
Ad-supported streams	3.0	-	-	-	-
Video streams	-	1.4	1.7	2.4	3.0
Other digital	8.9	7.1	9.2	7.3	4.9
Downloads	7.4	6.1	5.1	4.4	2.9
Mobile personalisation and other digital	1.5	1.1	4.1	2.9	2.0
Physical	25.1	16.8	9.9	7.2	4.9
CDs	22.9	15.3	8.7	6.3	4.2
Vinyl	-	0.4	0.6	0.3	0.4
Other physical	2.2	1.1	0.6	0.6	0.3
Performance rights	5.9	8.4	11.2	15.0	20.0
Synchronisation	2.1	0.9	0.8	1.4	1.1
Total revenues	46.4	41.1	41.9	50.5	59.9

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Independent Labels (Alphabetical Order)

African Cream Music CC
 Benza Consulting T/A Vth Season
 Born in Soweto
 Cashtime Life
 David Gresham Record Company
 Gallo Record Company
 Gentle Soul Records
 Indlamlenze group and Production
 Nyce Entertainment cc
 Spirit Music

Top Songs 2019

1	Black Coffee & David Guetta Drive
2	Lil Nas X Old Town Road
3	Miindo The Vocalist feat. Sfeesoh, Kwesta & Thabsie Macala
4	Khalid Better
5	Chris Brown feat. Drake No Guidance
6	Khalid feat. Disclosure Talk
7	Blue Ivy, SAINT JHN, Beyoncé & WizKiD BROWN SKIN GIRL
8	George Ezra Shotgun
9	French Montana feat. Swae Lee Unforgettable
10	David x Chris Brown Blow My Mind

Top Albums 2019

1	Ed Sheeran Divide
2	Miindo The Vocalist Emakhaya
3	Joyous Celebration Joyous Celebration 23 - Live At The CTICC Cape Town
4	Khalid Free Spirit
5	Chris Brown Indigo
6	Ed Sheeran No.6 Collaborations Project
7	David x A Good Time
8	Cardi B Invasion of Privacy
9	Various The Lion King: The Gift
10	Lil Nas X 7 EP

US\$ values: Local currency values are stated at 2019 exchange rates. IFPI restates all historic local currency values on an annual basis. Market values can therefore vary retrospectively as a result of foreign currency movements.

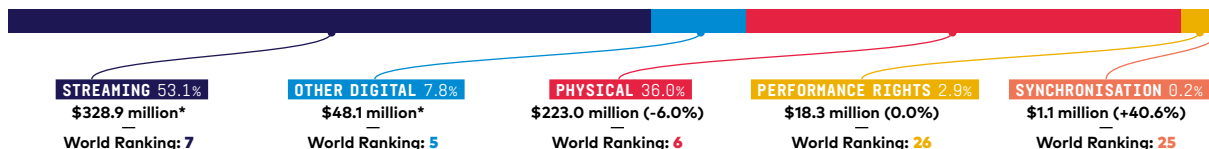
South Korea



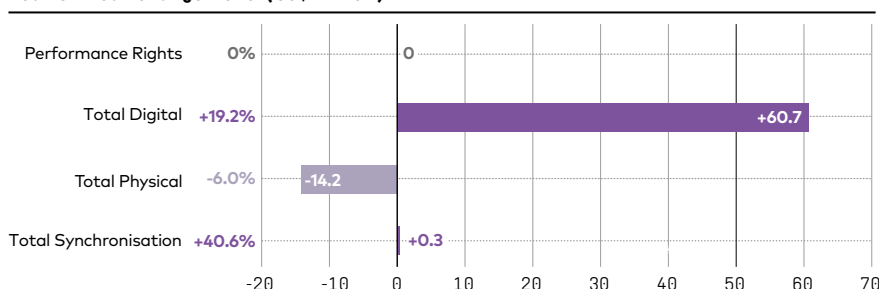
GLOBAL RANK 6

MARKET SIZE **US\$619.4 MILLION** | GROWTH RATE **+8.2%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$11.95**Year on Year Change :
(+0.78)Total Physical and
Digital sales per
capita (US \$)**\$11.58**Year on Year Change :
(+0.78)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **51.8**
 Language: **Korean**
 Currency: **South Korean Won (KRW)**
 US\$ exchange rate: **1,166.07**
 GDP per capita (US\$): **\$31,242**
 Internet users (m): **49.2**
 Mobile internet users (m): **36.1**
 Fixed internet line speed (Mbps): **144.4**
 Mobile internet speed (Mbps): **103.2**
 Smartphone penetration rate: **69.6%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Total Digital	168.3	196.3	283.3	316.3	377.0
Subscription audio streams					308.3
Paid subscription & freemium streams					-
Ad-supported audio streams					7.1
Ad-supported streams					-
Video streams					13.5
Downloads					44.4
Mobile personalisation and other digital					3.7
Physical	86.0	115.1	176.3	237.2	223.0
CDs					214.5
Vinyl					2.1
Other physical					6.4
Performance rights	12.5	16.7	19.7	18.3	18.3
Synchronisation	0.6	1.3	1.1	0.8	1.1
Total revenues	267.3	329.4	480.4	572.6	619.4

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

- Anne-Marie**
2002
- Lim Jae Hyun**
If there was practice in love (Prod. 2soo)
- Paul Kim**
Every day, Every Moment
- Kassy**
The day was beautiful
- BTS & Halsey**
Boy With Luv
- M.C. the Max**
After You've Gone
- Paul Kim**
Me After You
- Chung Ha**
Gotta Go
- Taeyeon**
Four Seasons
- Jannabi**
For Lovers Who Hesitate

Top Albums 2019

- BTS**
MAP OF THE SOUL : PERSONA
- Seventeen**
3rd Album 'An Ode'
- EXO**
OBSESSION - The 6th Album
- X1**
Emergency: QUANTUM LEAP
- Various Artists**
BTS WORLD OST
- Baek Hyun**
City Lights - The 1st Mini Album
- Kang Daniel**
color on me
- Seventeen**
Seventeen 6th Mini Album 'You Made My Dawn'
- Super Junior**
Time_Slip - The 9th Album
- Twice**
Feel Special

Industry Information

Chart compiler:
 KMCA
www.kmca.or.kr
 Performance rights music
 licensing company:
 RIAK, Recording Industry Association
 of Korea
www.riak.or.kr
 National recording industry association:
 KMCA
www.kmca.or.kr

Top Independent Labels (Alphabetical Order)

Big Hit Entertainment
 JYP Entertainment
 KONNECT Entertainment
 KQ Entertainment
 Pledis Entertainment
 RBW
 SM Entertainment
 Starship Entertainment
 Stone Music Entertainment
 YG Entertainment

US\$ values: Local currency values are stated at 2019 exchange rates. IFPI restates all historic local currency values on an annual basis. Market values can therefore vary retrospectively as a result of foreign currency movements.

* IFPI has invested in improving the quality and granularity of data in South Korea. As of 2019 we now have detailed sales reporting from record labels which make up the vast majority of the total music market. We are not in a position to restate prior year numbers on the same basis as those reported for 2019, as we don't have the detailed comparative figures. Therefore we have not displayed detailed category revenues for 2018 and prior years, as the year on year movements of these categories would not reflect the conditions of the market.

Additionally, please note that performance rights revenues for 2019 are IFPI estimates based on 2018 data, due to a lack of available data.

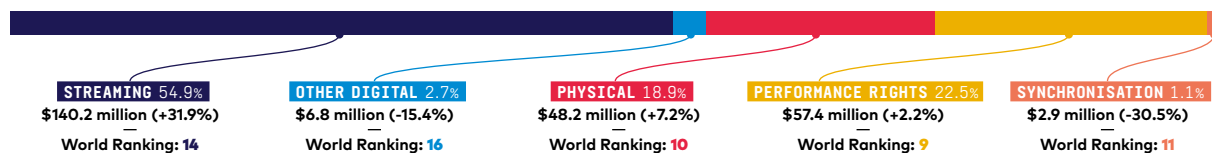
Spain



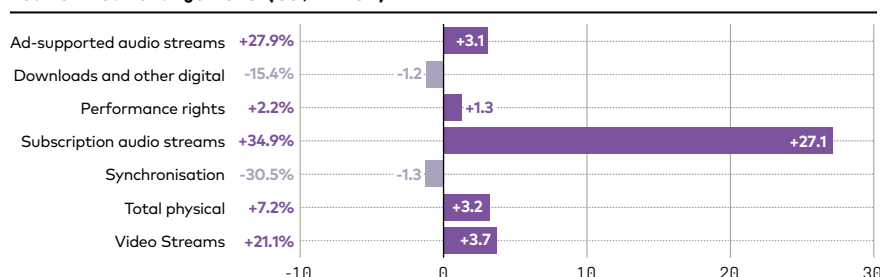
GLOBAL RANK 13

MARKET SIZE **US\$255.4 MILLION** | GROWTH RATE **+16.3%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$5.11**Year on Year Change :
(+0.38)Total Physical and
Digital sales per
capita (US \$)**\$3.90**Year on Year Change :
(+0.47)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **50.0**
 Language: **Spanish**
 Currency: **Euro (EUR)**
 US\$ exchange rate: **0.89**
 GDP per capita (US\$): **\$28,372**
 Internet users (m): **42.4**
 Mobile internet users (m): **34.5**
 Fixed internet line speed (Mbps): **122.7**
 Mobile internet speed (Mbps): **35.1**
 Smartphone penetration rate: **69%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	57.1	78.0	91.1	106.3	140.2
Subscription audio streams	-	44.7	55.4	77.8	104.9
Paid subscription & freemium streams	40.6	-	-	-	-
Ad-supported audio streams	-	21.9	19.7	10.9	14.0
Ad-supported streams	16.5	-	-	-	-
Video streams	-	11.4	15.9	17.6	21.3
Other digital	11.0	10.0	9.3	8.0	6.8
Downloads	9.6	8.0	6.7	5.2	4.1
Mobile personalisation and other digital	1.4	1.9	2.6	2.8	2.7
Physical	66.8	52.1	52.2	44.9	48.2
CDs	59.2	45.2	44.1	35.5	35.1
Vinyl	4.0	4.7	6.5	7.7	12.1
Other physical	3.6	2.3	1.6	1.7	1.0
Performance rights	43.3	49.5	48.3	56.1	57.4
Synchronisation	2.3	2.9	3.5	4.2	2.9
Total revenues	180.5	192.5	204.3	219.5	255.4

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

- Don Patricio / Cruz Cafuné
Contando Lunares
- Daddy Yankee / Snow
Con Calma
- Pedro Capó / Farruko
Calma -Remix-
- Anuel AA / Daddy Yankee / Karol G / J Balvin
China
- Ozuna
Baila Baila Baila
- Rosalía / J Balvin / El Guincho
Con Altura
- Bad Bunny / Jhay Cortez
Callaita
- Lunay / Daddy Yankee / Bad Bunny
Soltera - Remix-
- Jhay Cortez
No Me Conoce
- Anuel Aa / Karol G
Secreto

Top Albums 2019

- Alejandro Sanz
#ELDISCO
- Manuel Carrasco
La Cruz Del Mapa
- El Barrio
El Danzar De Las Mariposas
- Rosalía
El Mal Querer
- Aitana
Spoiler
- Queen
Bohemian Rhapsody
- Vanessa Martín
Todas Las Mujeres Que Habitan En Mí
- Leiva
Nuclear
- Marea
El Azogue
- Pablo Alborán
Prometo

Industry Information

Chart compiler:
 GfK / BMAT
www.gfk.com / www.bmat.com
 Performance rights music
 licensing company:
 AGEDI
www.agedi.es
 National recording industry association:
 PROMUSICAE
www.promusicae.es

Top Independent Labels (Alphabetical Order)

Altafonte
 Avispa
 Blanco Y Negro
 Concert Music Entertainment
 Discmedi
 Divucsa
 Meta Network
 Musica Global
 Nuba Records

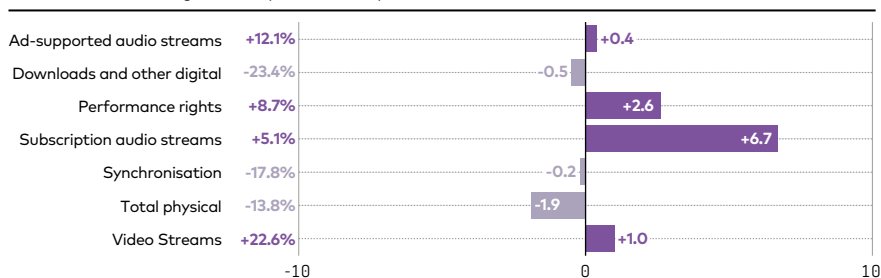
Sweden

GLOBAL RANK **14**MARKET SIZE **US\$193.5 MILLION** | GROWTH RATE **+4.3%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$18.96**Year on Year Change :
(+0.46)Total Physical and
Digital sales per
capita (US \$)**\$15.66**Year on Year Change :
(+0.28)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **10.2**
 Language: **Swedish**
 Currency: **Swedish Krona (SEK)**
 US\$ exchange rate: **9.46**
 GDP per capita (US\$): **\$54,505**
 Internet users (m): **9.7**
 Mobile internet users (m): **7.3**
 Fixed internet line speed (Mbps): **131.1**
 Mobile internet speed (Mbps): **46.6**
 Smartphone penetration rate: **72%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	108.9	119.7	127.7	137.8	145.9
Subscription audio streams	-	114.3	123.1	130.0	136.7
Paid subscription & freemium streams	105.2	-	-	-	-
Ad-supported audio streams	-	2.4	1.9	3.3	3.7
Ad-supported streams	3.8	-	-	-	-
Video streams	-	3.0	2.8	4.6	5.6
Other digital	4.1	3.1	2.5	2.3	1.8
Downloads	3.9	2.9	2.3	2.2	1.6
Mobile personalisation and other digital	0.2	0.2	0.1	0.1	0.1
Physical	20.4	20.3	17.6	14.0	12.0
CDs	15.5	13.8	10.4	7.8	5.5
Vinyl	3.8	5.4	6.3	5.5	5.8
Other physical	1.2	1.1	0.9	0.6	0.7
Performance rights	30.2	30.7	31.0	30.1	32.7
Synchronisation	3.0	1.2	1.5	1.2	1.0
Total revenues	166.6	174.9	180.3	185.4	193.5

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

1	Avicii (feat. Aloe Blacc) SOS
2	Tones And I Dance Monkey
3	Lady Gaga, Bradley Cooper Shallow
4	Lil Nas X Old Town Road
5	Billie Eilish bad guy
6	Ed Sheeran, Justin Bieber I Don't Care
7	Lewis Capaldi Someone You Loved
8	Molly Sandén Rosa Himmel (Från "Störst Av Allt")
9	Einár Katten I Trakten
10	Dree Low Pippi

Top Albums 2019

1	Billie Eilish WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?
2	HOVI Vindar På Mars
3	Einár Första Klass
4	Avicii Tim
5	Dree Low Flawless
6	Molly Sandén Det Bästa Kanske Inte Hänt Än
7	HOVI Gudarna På Västerbron
8	Einár Nummer 1
9	Ant Wan Wow
10	Ariana Grande thank u, next

Industry Information

Chart compiler:
GLF / IFPI Sweden
www.sverigetopplistan.se

Performance rights music
licensing company:
IFPI Sweden
www.ifpi.se

National recording industry association:
IFPI Sweden
www.ifpi.se

Top Independent Labels (Alphabetical Order)

Amuse
Atenzia Records AB
Bis Records AB
Caprice
Cosmos Music AB
Jubel AB
Naxos Sweden AB
Playground Music Scandinavia AB
Team Platina AB
Ten

Switzerland



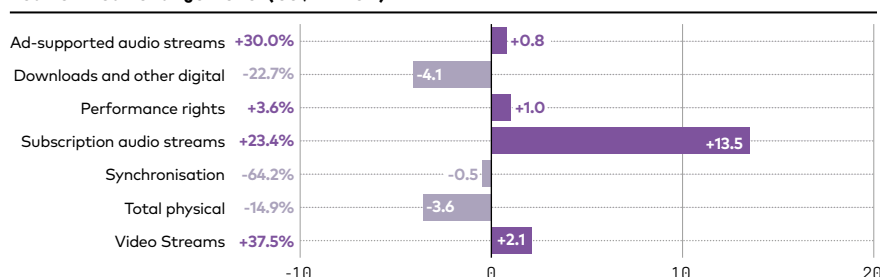
GLOBAL RANK 18

MARKET SIZE **US\$145.7 MILLION** | GROWTH RATE **+6.6%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$17.34**Year on Year Change :
(+1.41)Total Physical and
Digital sales per
capita (US \$)**\$13.99**Year on Year Change :
(+1.29)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **8.4**
 Language: **German, French, Italian**
 Currency: **Swiss Franc (CHF)**
 US\$ exchange rate: **0.99**
 GDP per capita (US\$): **\$83,905**
 Internet users (m): **8.3**
 Mobile internet users (m): **6.2**
 Fixed internet line speed (Mbps): **144.3**
 Mobile internet speed (Mbps): **58.6**
 Smartphone penetration rate: **74%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	21.3	31.5	48.0	66.3	82.7
Subscription audio streams	-	28.3	41.5	58.0	71.6
Paid subscription & freemium streams	19.2	-	-	-	-
Ad-supported audio streams	-	1.0	1.5	2.7	3.6
Ad-supported streams	2.1	-	-	-	-
Video streams	-	2.2	5.0	5.5	7.6
Other digital	32.4	27.8	23.9	18.3	14.1
Downloads	31.9	27.0	23.0	17.9	13.7
Mobile personalisation and other digital	0.6	0.8	0.8	0.4	0.5
Physical	41.0	40.2	30.5	24.4	20.7
CDs	35.8	34.1	26.3	20.9	16.6
Vinyl	3.0	4.2	3.2	2.9	3.1
Other physical	2.2	2.0	0.9	0.5	1.1
Performance rights	23.2	24.3	28.3	26.9	27.8
Synchronisation	0.5	0.3	0.4	0.9	0.3
Total revenues	118.4	124.2	131.1	136.6	145.7

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

1	Lil Nas X Old Town Road
2	Lady Gaga, Bradley Cooper Shallow
3	Tones And I Dance Monkey
4	Lewis Capaldi Someone You Loved
5	Shawn Mendes, Camila Cabello Señorita
6	Billie Eilish bad guy
7	Pedro Capó Calma
8	Daddy Yankee feat. Snow Con Calma
9	Ava Max Sweet But Psycho
10	Ed Sheeran, Justin Bieber I Don't Care

Top Albums 2019

1	Rammstein Rammstein
2	Lady Gaga A Star is Born (OST)
3	Patent Ochsner Cut Up
4	Gölä & Trauffer Büetzer Buebe
5	Billie Eilish WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?
6	Queen Bohemian Rhapsody (OST)
7	Queen The Platinum Collection
8	Nekfeu Les Étoiles Vagabondes
9	Andrea Berg Mosaik
10	Ed Sheeran No.6 Collaborations Project

Industry Information

Chart compiler:
 GfK Entertainment
www.gfk.com / www.hitparade.ch
 Performance rights music
 licensing company:
 SWISSPERFORM
www.swissperform.ch
 National recording industry association:
 IFPI Switzerland
www.ifpi.ch

Top Independent Labels (Alphabetical Order)

Adonia Verlag
Grüezi Music AG
HitMill AG
Irascible Sarl
Musikvertrieb AG
Phonag Records AG
PHONOPLAY AG
Reader's Digest
TBA AG
Tudor Recording AG

Taiwan



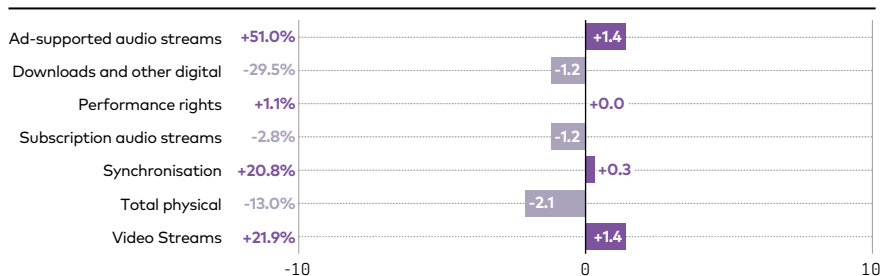
GLOBAL RANK 27

MARKET SIZE **US\$75.5 MILLION** | GROWTH RATE **-1.8%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$3.20**Year on Year Change :
(-0.04)Total Physical and
Digital sales per
capita (US \$)**\$2.97**Year on Year Change :
(-0.06)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **23.6**
 Language: **Mandarin Chinese**
 Currency: **Taiwan Dollar (TWD)**
 US\$ exchange rate: **30.92**
 GDP per capita (US\$): **\$24,260**
 Internet users (m): **20.5**
 Mobile internet users (m): **17.0**
 Fixed internet line speed (Mbps): **137.9**
 Mobile internet speed (Mbps): **20.0**
 Smartphone penetration rate: **72%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	31.3	42.6	44.4	51.2	52.8
Subscription audio streams	-	36.1	37.2	42.1	41.0
Paid subscription & freemium streams	27.2	-	-	-	-
Ad-supported audio streams	-	2.1	3.0	2.7	4.0
Ad-supported streams	4.1	-	-	-	-
Video streams	-	4.3	4.2	6.4	7.8
Other digital	5.8	4.7	5.2	4.0	2.8
Downloads	2.6	1.8	2.2	1.8	1.0
Mobile personalisation and other digital	3.2	3.0	3.0	2.2	1.8
Physical	27.5	27.9	19.9	16.6	14.4
CDs	21.2	20.4	13.5	10.6	10.4
Vinyl	0.8	2.1	1.9	2.7	2.1
Other physical	5.6	5.3	4.5	3.2	1.9
Performance rights	3.5	3.2	3.4	3.4	3.4
Synchronisation	-	0.8	1.3	1.7	2.0
Total revenues	68.1	79.2	74.1	76.8	75.5

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Industry Information

Performance rights music
 licensing company:
 ARCO
www.arco.org.tw
 National recording industry association:
 RIT
www.rit.org.tw

Top Independent Labels (Alphabetical Order)

AVEX
 HIM
 Linfair
 Rock Records Co.

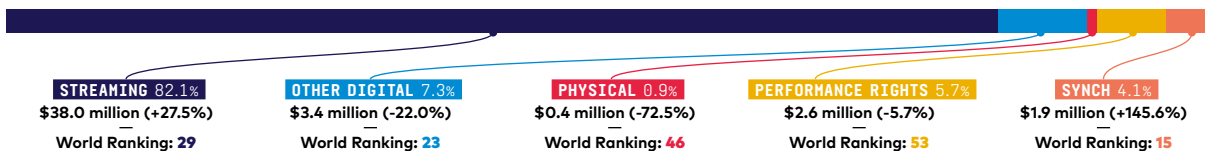
Thailand



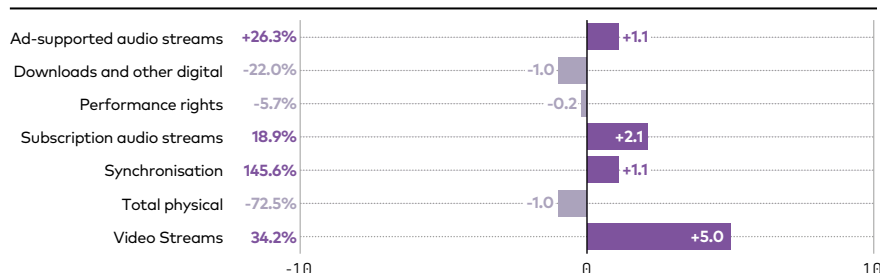
GLOBAL RANK 34

MARKET SIZE **US\$46.3 MILLION** | GROWTH RATE **+18.3%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$0.67**Year on Year Change :
(+0.11)Total Physical and
Digital sales per
capita (US \$)**\$0.61**Year on Year Change :
(+0.09)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **69.0**
 Language: **Thai**
 Currency: **Thai Baht (THB)**
 US\$ exchange rate: **31.13**
 GDP per capita (US\$): **\$7,321**
 Internet users (m): **52.0**
 Mobile internet users (m): **30.2**
 Fixed internet line speed (Mbps): **125.1**
 Mobile internet speed (Mbps): **26.0**
 Smartphone penetration rate: **44%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	16.8	16.2	21.6	29.8	38.0
Subscription audio streams	-	7.2	8.0	11.0	13.0
Paid subscription & freemium streams	8.3	-	-	-	-
Ad-supported audio streams	-	1.0	2.1	4.1	5.2
Ad-supported streams	8.6	-	-	-	-
Video streams	-	8.0	11.5	14.8	19.8
Other digital	10.6	7.2	5.6	4.3	3.4
Downloads	6.8	4.5	4.1	2.8	2.0
Mobile personalisation and other digital	3.8	2.7	1.5	1.5	1.4
Physical	12.5	8.6	3.4	1.4	0.4
CDs	5.9	4.3	2.1	0.8	0.2
Vinyl	1.7	1.4	1.1	0.5	0.2
Other physical	4.9	2.9	0.2	0.2	-0.0
Performance rights	2.0	1.6	2.3	2.8	2.6
Synchronisation	1.0	1.5	0.4	0.8	1.9
Total revenues	43.0	35.0	33.3	39.2	46.3

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Albums 2019

- Blackpink**
Group Blackpink In Your Area (425)
- Various Artists**
The Lion King : Original
- Blackpink**
Photobook Blackpink In Your Area (650)
- Tiffany Young**
Lips On Lips (EP)
- Nichkhun**
Me Thailand Edition (499)
- Various**
Frozen 2
- GOT7**
7 For 7 Thailand Edition
- Ed Sheeran**
No.6 Collaborations Project
- GOT7**
Flight Log: Arrival Thailand Edition
- Twice**
Twicetagram Thailand Edition

Industry Information

Performance rights music
licensing company:
Phonorights / MPC Music.Co.Ltd
www.phonorights.com /
www.mpcmusic.co.th

National recording industry association:
TECA
www.teca.co.th

Top Independent Labels (Alphabetical Order)

- BEC-Tero
- SpicyDisc
- Muzik Move
- What the Duck
- GMM Grammy
- Bakery Music
- Lovels
- SM True
- Thaitanium
- Small Room

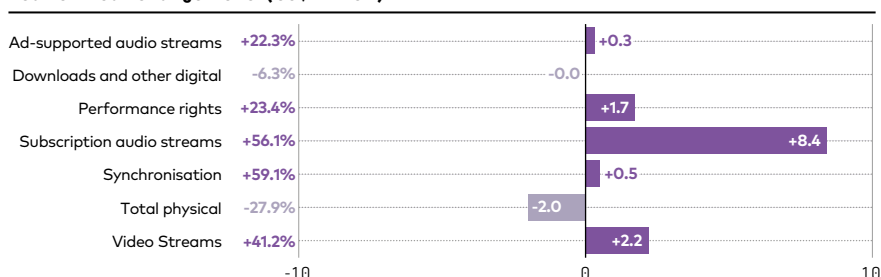
Turkey

GLOBAL RANK **32**MARKET SIZE **US\$48.3 MILLION** | GROWTH RATE **+29.6%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$0.59**Year on Year Change :
(+0.1%)Total Physical and
Digital sales per
capita (US \$)**\$0.47**Year on Year Change :
(+0.1%)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **82.0**
 Language: **Turkish**
 Currency: **Turkish Lira (TRY)**
 US\$ exchange rate: **5.69**
 GDP per capita (US\$): **\$9,405**
 Internet users (m): **62.1**
 Mobile internet users (m): **44.8**
 Fixed internet line speed (Mbps): **26.0**
 Mobile internet speed (Mbps): **34.6**
 Smartphone penetration rate: **55%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	4.0	9.9	15.8	21.6	32.5
Subscription audio streams	-	7.4	11.5	15.0	23.4
Paid subscription & freemium streams	1.7	-	-	-	-
Ad-supported audio streams	-	0.8	0.9	1.2	1.5
Ad-supported streams	2.3	-	-	-	-
Video streams	-	1.8	3.4	5.4	7.6
Other digital	1.7	1.5	1.1	0.6	0.6
Downloads	1.4	1.1	0.8	0.4	0.4
Mobile personalisation and other digital	0.3	0.4	0.3	0.2	0.2
Physical	8.1	8.0	7.6	7.1	5.1
CDs	7.4	7.4	6.3	5.1	3.0
Vinyl	0.4	0.5	1.2	1.9	2.1
Other physical	0.2	0.1	0.1	0.1	0.0
Performance rights	6.7	6.9	6.4	7.2	8.9
Synchronisation	0.6	0.4	0.6	0.8	1.2
Total revenues	21.1	26.7	31.5	37.3	48.3

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Albums 2019

- Demet Akalın**
Ateş
- Various**
Erol Evgin-Altın Düetler
- Merve Özbey**
Devran
- Volkan Konak**
Dalya
- Various**
Kimler Geldi Kimler Geçti Fikret Şeneş
- Berkay**
İz
- Mazhar Alanson**
Yazan Aşık
- Haluk Levent**
Tam Bana Göre
- Fazıl Say**
4 Şehir
- Kıraç**
Beni Ben Yapan Şarkılar

Industry Information

Performance rights music
 licensing company:
 Mü-Yap
www.mu-yap.org
 National recording industry association:
 Mü-Yap
www.mu-yap.org

Top Independent Labels (Alphabetical Order)

ADA Music
 Avrupa Music
 Doğan Music
 Dokuz Sekiz Music
 Emre Grafson Music
 Esen Music
 Kalan Music
 Pasaj Music
 Poll Prod. Film Müz. Yap. San. Ve Diş
 Tic. A.Ş.
 Seyhan Music

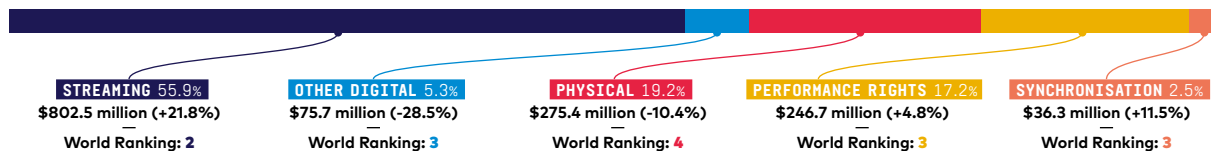
UK



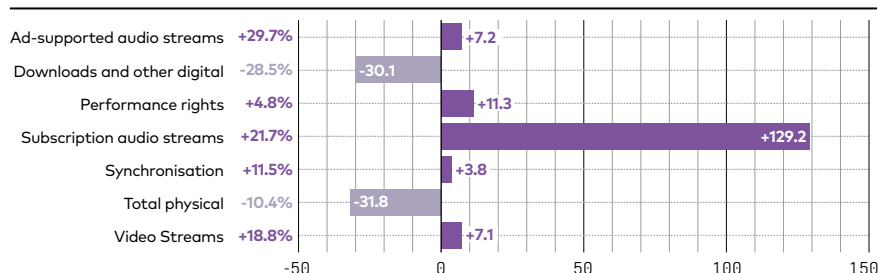
GLOBAL RANK 3

MARKET SIZE **US\$1,436.6 MILLION** | GROWTH RATE **+7.2%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$21.85**Year on Year Change :
(+1.78)Total Physical and
Digital sales per
capita (US \$)**\$17.54**Year on Year Change :
(+1.49)

Year on Year Change 2019 (US\$ Million)

Social, Economic, and
Technology Indicators

Population (m): **65.8**
 Language: **English**
 Currency: **British Pound (GBP)**
 US\$ exchange rate: **0.78**
 GDP per capita (US\$): **\$43,419**
 Internet users (m): **65.0**
 Mobile internet users (m): **55.5**
 Fixed internet line speed (Mbps): **64.1**
 Mobile internet speed (Mbps): **35.6**
 Smartphone penetration rate: **84%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	217.6	351.7	496.2	658.9	802.5
Subscription audio streams	-	305.4	442.6	596.6	725.8
Paid subscription & freemium streams	186.4	-	-	-	-
Ad-supported audio streams	-	16.6	19.0	24.4	31.6
Ad-supported streams	31.2	-	-	-	-
Video streams	-	29.8	34.5	37.9	45.1
Other digital	272.1	200.5	149.6	105.9	75.7
Downloads	265.0	196.0	144.1	104.0	74.1
Mobile personalisation and other digital	7.2	4.5	5.5	1.9	1.6
Physical	388.2	386.8	396.2	307.2	275.4
CDs	341.1	312.9	315.0	225.6	180.9
Vinyl	32.0	56.9	70.3	72.9	84.6
Other physical	15.1	17.1	10.9	8.8	10.0
Performance rights	217.7	221.1	228.0	235.3	246.7
Synchronisation	28.9	29.1	29.2	32.5	36.3
Total revenues	1,124.5	1,189.3	1,299.1	1,339.9	1,436.6

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

1	Lewis Capaldi Someone You Loved
2	Lil Nas X Old Town Road
3	Ed Sheeran, Justin Bieber I Don't Care
4	Billie Eilish bad guy
5	Calvin Harris & Rag'n'bone Man Giant
6	Ava Max Sweet But Psycho
7	Stormzy Vossi Bop
8	Tones & I Dance Monkey
9	Mabel Don't Call Me Up
10	Shawn Mendes/Camila Cabello Señorita

Top Albums 2019

1	Lewis Capaldi Divinely Uninspired To A Hellish Extent
2	Ed Sheeran No. 6 Collaborations Project
3	Motion Picture Cast Recording The Greatest Showman
4	Billie Eilish WHEN WE ALL FALL ASLEEP WHERE DO WE GO?
5	George Ezra Staying At Tamara's
6	Queen Bohemian Rhapsody
7	Ariana Grande thank u, next
8	Tom Walker What A Time To Be Alive
9	Various Artists Now That's What I Call Music! 102
10	Lady Gaga A Star Is Born (OST)

Industry Information

Chart compiler:
 Official Charts Company/Kantar'
www.officialcharts.com
 Performance rights music
 licensing company:
 PPL
www.ppluk.com
 National recording industry association:
 BPI
www.bpi.co.uk

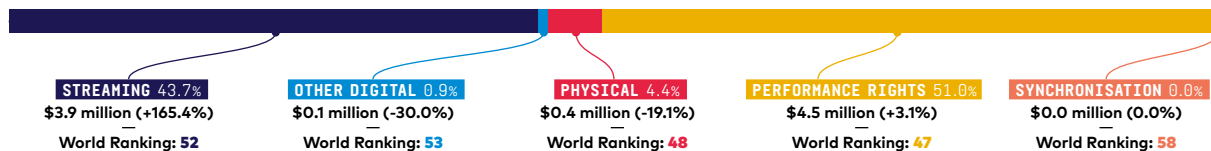
Top Independent Labels
(Alphabetical Order)

AJ Tracey
Because Music
BMG
Cooking Vinyl
Demon Music Group
Domino Recordings
Kobalt Music Group
Nuclear Blast
PIAS
XL Recordings

Uruguay

GLOBAL RANK **52**MARKET SIZE **US\$8.8 MILLION** | GROWTH RATE **+37.6%**

Recorded Music Revenues by Sector 2019 (Trade Value)

Total Music Revenue
per capita (US \$)**\$2.60**Year on Year Change :
(+0.76)Total Physical and
Digital sales per
capita (US \$)**\$1.28**Year on Year Change :
(+0.69)

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **3.4**
 Language: **Spanish**
 Currency: **Uruguayan Peso (UYU)**
 US\$ exchange rate: **35.50**
 GDP per capita (US\$): **\$17,593**
 Internet users (m): **2.7**
 Fixed internet line speed (Mbps): **42.8**
 Mobile internet speed (Mbps): **33.9**

Industry Information

Performance rights music
 licensing company:
 CUD
www.cudisco.org

Top Independent Labels (Alphabetical Order)

Ayui Tacuabé
 Bizarro Records
 Montevideo Music Group
 Perro Andaluz
 Sendor

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	0.2	0.5	0.7	1.5	3.9
Subscription audio streams	-	0.4	0.7	1.4	3.4
Paid subscription & freemium streams	0.1	-	-	-	-
Ad-supported audio streams	-	0.0	0.0	0.1	0.2
Ad-supported streams	0.1	-	-	-	-
Video streams	-	0.0	0.0	0.0	0.3
Other digital	0.3	0.2	0.1	0.1	0.1
Downloads	0.1	0.0	0.0	0.0	0.0
Mobile personalisation and other digital	0.2	0.2	0.1	0.1	0.1
Physical	1.2	1.0	0.8	0.5	0.4
CDs	1.2	0.9	0.7	0.4	0.3
Vinyl	0.0	0.0	0.1	0.0	0.1
Other physical	0.1	0.0	0.0	0.0	0.0
Performance rights	3.6	4.0	4.2	4.4	4.5
Synchronisation	-	-	-	-	-
Total revenues	5.3	5.6	5.9	6.4	8.8

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

- Pedro Capó (feat. Farruko)**
Calma
- Daddy Yankee (feat. Snow)**
Con Calma
- Paulo Londra**
Adan y Eva
- Dalex, Rafa Pabón & Dimelo Flow (feat. Sech, Cazzu, Feid, Khea & Lenny Tavarez)**
Pa Mí
- Mau y Ricky, Manuel Turizo & Camilo**
Desconocidos
- Lunay, Daddy Yankee & Bad Bunny**
Soltera
- Anuel AA & Karol G**
Secreto
- Karol G, Daddy Yankee & Anuel AA (feat. J Balvin & Ozuna)**
China
- Bad Bunny & Tainy**
Callaíta
- Sech (feat. Darell)**
Otro Trago

Top Albums 2019

- No Te Va Gustar**
Otras Canciones
- Carlos Paravis**
Ahora Sí!
- Lucas Sugo**
En Vivo En El Solis
- Carlos Paravis**
Homenaje A Santiago Chalar
- Larbanois & Carrero**
40 Años En Vivo - Vol 1 Y 2
- Larbanois & Carrero**
40 Años En Vivo - Vol 3 Y 4
- Frame**
Renacer
- Lucas Sugo**
Canciones Que Amo
- Esteban Klísich**
Del Pan Y Las Rosas
- Encanto Al Alma**
La Tierra De Los Cuentos

US\$ values: Local currency values are stated at 2019 exchange rates. IFPI restates all historic local currency values on an annual basis. Market values can therefore vary retrospectively as a result of foreign currency movements.

USA



GLOBAL RANK 1

MARKET SIZE **US\$7,356.3 MILLION** | GROWTH RATE **+10.5%**

Recorded Music Revenues by Sector 2019 (Trade Value)



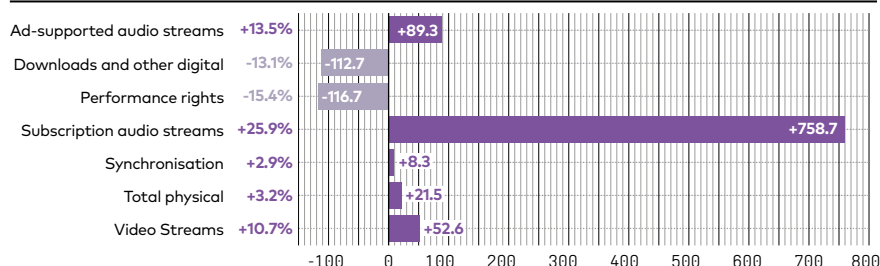
Total Music Revenue per capita (US \$)

\$22.11Year on Year Change : **(+1.74%)**

Total Physical and Digital sales per capita (US \$)

\$19.31Year on Year Change : **(+2.12%)**

Year on Year Change 2019 (US\$ Million)



Social, Economic, and Technology Indicators

Population (m): **332.6**
 Language: **English**
 Currency: **US Dollar (USD)**
 US\$ exchange rate: **1.00**
 GDP per capita (US\$): **\$61,762**
 Internet users (m): **288.1**
 Mobile internet users (m): **260.0**
 Fixed internet line speed (Mbps): **130.8**
 Mobile internet speed (Mbps): **41.2**
 Smartphone penetration rate: **78%**

Recorded Music Revenues by Format (US\$ Million, Trade Value)

	2015	2016	2017	2018	2019
Streaming	984.2	1,847.7	2,772.3	4,080.5	4,981.1
Subscription audio streams	-	1,314.6	2,148.3	2,929.0	3,687.7
Paid subscription & freemium streams	654.5	-	-	-	-
Ad-supported audio streams	-	206.7	210.1	661.4	750.7
Ad-supported streams	329.7	-	-	-	-
Video streams	-	326.4	413.8	490.1	542.7
Other digital	2,232.5	1,932.9	1,496.3	857.4	744.7
Downloads	1,627.2	1,241.1	942.1	705.4	557.3
Mobile personalisation and other digital	605.3	691.9	554.2	152.0	187.4
Physical	1,108.6	890.3	859.2	676.1	697.6
CDs	840.6	634.0	587.9	384.8	364.0
Vinyl	210.0	221.1	247.7	268.4	313.7
Other physical	57.9	35.2	23.6	22.9	19.9
Performance rights	331.0	417.7	399.9	758.8	642.1
Synchronisation	202.9	212.5	248.2	282.5	290.8
Total revenues	4,859.3	5,301.1	5,776.0	6,655.3	7,356.3

Streaming categories were revised in 2016. For more detail see the Methodology and Sources section.

Top Songs 2019

1	Lil Nas X Old Town Road
2	Lady Gaga, Bradley Cooper Shallow
3	Lizzo Truth Hurts
4	Post Malone, Swae Lee Sunflower
5	Billie Eilish bad guy
6	Blake Shelton God's Country
7	Jonas Brothers Sucker
8	Lewis Capaldi Someone You Loved
9	Ariana Grande 7 rings
10	Halsey Without Me

Top Albums 2019

1	Taylor Swift Lover
2	Billie Eilish WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?
3	Lady Gaga A Star is Born (OST)
4	Jonas Brothers Happiness Begins
5	Harry Styles Fine Line
6	BTS MAP OF THE SOUL : PERSONA
7	Tool Fear Inoculum
8	Queen Bohemian Rhapsody
9	Post Malone Hollywood's Bleeding
10	The Beatles Abbey Road

Industry Information

Chart compiler:
 Nielsen SoundScan
<http://nielsen.soundscan.com>
 Performance rights music
 licensing company:
 Sound Exchange
www.soundexchange.com
 National recording industry association:
 RIAA
www.riaa.com

Top Independent Labels (Alphabetical Order)

12Tone
Beggars Group
Big Loud Records
Big Machine Label Group
BMG
Concord Music Group
Curb
Disney Music Group
MEGAFORCE-MRI
Roc Nation

US\$ values: Local currency values are stated at 2019 exchange rates. IFPI restates all historic local currency values on an annual basis. Market values can therefore vary retrospectively as a result of foreign currency movements. Note: reporting of SoundExchange collections are as follows for internet uses (e.g. semi-interactive streaming services) under "Mobile personalisation and other digital"; and for collections from digital satellite radio and other sources under "performance rights". Please see Methodology and Sources section for more details. Revenues from Pandora Plus and Premium services are reported under subscription audio streams. Revenues from Pandora Basic are reported under ad-supported audio streams. Figures for 2018 have been restated so that this reporting treatment is consistent for 2018 and 2019.

Methodology and Sources

METHODOLOGY

- **Trade value:** also known as wholesale value, trade value refers to record companies' revenue from the sale/licensing of recorded music products and content to Digital Service Providers domestic retailers/intermediaries, net of discounts, returns, taxes and sales allowances. Premium sales (physical and digital) are included. Promotional goods, non-music/non-sound recording artist related income, deletions, cut-outs, distribution fees and income from legal settlements from anti-piracy cases are excluded. All analysis, growth and trends, are based on trade value unless otherwise stated. Figures are provided by record companies to IFPI for the respective markets. The IFPI National Groups in the respective markets apply a 'coverage factor' to the figures to account for non-reporting companies, therefore representing 100% of the market.
- **US \$ values:** local currency values are stated at independently sourced 2019 exchange rates. IFPI restates all historic local currency values on an annual basis. Market values can therefore vary retrospectively as a result of foreign currency movements.
- **Digital:** includes permanent downloads, subscription audio streams income, ad-supported audio streams income, video streams income, mobile personalisation and other digital. Excludes minimum guarantees (breakage) unless specifically stated on the relevant country page.

STREAMING:

- **Subscription audio streams revenues:** income from audio subscription services premium tier and from subscriptions bundled with other services (e.g. subscriptions to Apple Music, Spotify Premium, QQ Music VIP, or subscriptions bundled with a mobile phone contract). Includes the sale of tethered downloads if purchased as part of an audio streaming subscription, where the downloads are only available during the subscription period.
- **Ad-supported streams revenues:** income from the free tier of audio subscription services e.g. the free and advertising-supported tier of Spotify, Deezer, or Kugou. This category also includes global deals with social media DSPs and other non-categorised revenues such as semi-interactive digital radio service revenues (e.g. Pandora) and cloud income.
- **Video streams revenues:** income from video streams monetised by advertising or subscription models (e.g. YouTube official videos or VEVO).

Streaming category revision in 2016: IFPI revised streaming categories in the 2016 calendar year. In years prior to 2016, IFPI collected streaming revenue under two categories: paid subscriptions and freemium streams income (the revenue from digital streaming services); and ad-supported streams income (revenue from audio or video streams monetised solely by ad-supported models). For 2016 onwards, streaming income was split into the three categories defined above (subscription, ad-supported and video streams). Income from years prior to 2016 could not be restated into the three revised categories. The three streaming categories introduced in 2016 do not correspond exactly to either of the two categories used in 2015 and earlier years. As such, year-on-year comparisons should only be made between the total streaming sector rather than individual streaming categories.

- **Downloads:** may be referred to as 'permanent downloads'. A sale delivered online, via mobile network or kiosk, and sold under a pay-per-transaction (or use of pre-pay). Includes audio single tracks, audio full albums, and music videos and other downloads.
- **Mobile personalisation and other digital:** includes master ringtones, ringback tones, and other personalised mobile products such as greetings, dedications and voicetones.
- **Physical:** includes sales of all physical formats, including physical singles, CD, vinyl and other (e.g. cassette, mini disc, and pre-loaded physical devices). CD sales ordered via the internet (e.g. via Amazon) are reported as physical sales.
- **Performance rights revenues:** income collected by recording industry music licensing companies from third parties for the use of sound recordings and music videos in broadcasting (radio and TV), public performance (nightclubs, bars, restaurants, hotels) and certain internet uses, as well as private copying levy income.

Note: in 2015 and for all subsequent years, IFPI amended the methodology and scope of its coverage of performance rights revenues globally and for the US:

→ Globally, performance rights revenues now refer to collections by music licensing companies for the use of sound recordings and encompass performers' and record companies' shares for such collections. Performance revenues reported by IFPI refer to all revenue actually received on MLCs' accounts during the relevant year.

→ In the US, SoundExchange collections for internet uses are reported under "Mobile personalisation and other digital". Collections from digital satellite radio and other sources are reported under "performance rights". This reflects the fact that a significant proportion of SoundExchange revenues comes from personalised or semi-interactive digital radio services (such as Pandora) that are elsewhere reported directly by the companies under "digital" revenue. As such, US performance rights now exclude SoundExchange's collections from simulcasting, webcasting, and semi-interactive digital radio services such as Pandora.

- **Synchronisation revenues:** flat fees or royalties from the use of sound recordings in TV, films, games, and adverts. Figures under this category refer to gross income to the music company generated within the territory, irrespective of repertoire source.
- **Top songs and top albums:** the national top songs and top albums published on country pages are supplied depending on the basis of the chart available from the local IFPI National Group. For further details of what formats are included in each national chart please contact the local IFPI National Group.
- **Rounding:** figures are subject to rounding, which may affect overall totals and percentages.
- **Revisions and updates:** some figures presented in this publication may differ from previous years due to revisions and updates or due to better information becoming available.

SUBSCRIBER NUMBERS

IFPI agreed a methodology for the calculation of streaming subscription numbers with international representatives from each of its major members (Sony Music Entertainment, Universal Music Group and Warner Music Group), which is consistent with previous years. IFPI also works with streaming services to verify the accuracy of the figures.

SOURCES

- **IFPI Music Consumer Study 2019:** The MCS 2019 examined the music habits of 34,000 respondents across 21 countries in April-May 2019 and involved representative samples of internet users aged 16-64. The study was designed and analysed by IFPI with fieldwork conducted by AudienceNet. Further details and a report covering headline results from the study is available on the IFPI website.
- **GDP:** The World Bank: (<https://data.worldbank.org>) unless otherwise stated.
- **Population and language:** The CIA World Factbook (cia.gov/library/publications/the-world-factbook/) unless otherwise stated. The World Factbook is also used for the Taiwan GDP figure, which is not available in the World Bank dataset.
- **Smartphone Users:** BankMyCell (<https://www.bankmycell.com/blog/how-many-phones-are-in-the-world>).
- **Currency, exchange rates:** Oanda (oanda.com)
- **Information and technology indicators:** We Are Social (wearesocial.com)
- **National top songs and albums:** Local chart compilers and IFPI National Groups.
- **Top independent labels:** Lists are provided by IFPI National Groups based on market data available to them. Lists may include National Group members only or full market. Methodologies for compilation vary. Lists are alphabetic only and do not indicate market ranking. For further information about a specific national list, please contact the IFPI National Group direct.
- **Digital volumes:** IFPI National Groups, where available.
- **Global Recording Artist Chart, Global Top 20 Albums Chart and Global Top 20 Singles Chart:** Record companies.

IFPI figures may differ from the reports of local industry groups due to IFPI's required coverage adjustment or different basis of reporting.



FURTHER INFORMATION

The IFPI *Global Music Report 2020 - The Industry in 2019* was produced by IFPI's Sales Reporting, Communications, and Insight and Analysis teams. For further information visit www.ifpi.org or follow us on Twitter @IFPI_org

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Designed by: **Data Design Studios**
www.datadesignstudios.com



Per Capita Revenues

Country	Population (million)	Total Music Market Revenues (US\$m)	Total Physical and Digital Revenue (US\$m)	Total Music Revenue per capita (US\$)	Year on Year movement	Total Physical and Digital Revenue per capita (US\$m)	Year on Year movement
US & Canada							
US	332.6	7356.3	6423.4	22.11	1.74	19.31	2.12
Canada	37.7	465.8	419.0	12.36	0.75	11.11	0.76
Europe							
UK	65.8	1436.6	1153.7	21.85	1.78	17.54	1.49
Germany	80.2	1259.7	1017.3	15.71	1.16	12.69	1.28
France	67.8	992.2	699.1	14.62	0.02	10.30	0.20
Netherlands	17.3	311.1	231.4	18.00	1.43	13.39	1.41
Italy	62.4	277.4	205.3	4.44	0.12	3.29	0.09
Spain	50.0	255.4	195.2	5.11	0.38	3.90	0.47
Sweden	10.2	193.5	159.7	18.96	0.46	15.66	0.28
Russia	141.7	171.7	151.9	1.21	0.42	1.07	0.42
Switzerland	8.4	145.7	117.6	17.34	1.41	13.99	1.29
Norway	5.5	138.7	112.7	25.36	0.92	20.61	1.15
Denmark	5.9	138.1	97.5	23.53	0.12	16.61	0.78
Belgium	11.7	132.5	92.3	11.30	-0.30	7.87	0.42
Austria	8.9	117.3	81.2	13.24	-1.50	9.16	0.77
Poland	38.3	114.9	84.8	3.00	0.08	2.22	0.07
Finland	5.6	88.0	61.8	15.79	0.96	11.09	0.90
Ireland	5.2	71.2	57.1	13.76	0.86	11.02	0.95
Turkey	82.0	48.3	38.2	0.59	0.14	0.47	0.11
Czech Republic	10.7	46.1	27.1	4.31	0.53	2.53	0.47
Portugal	10.3	38.5	22.7	3.73	0.20	2.20	0.18
Hungary	9.8	32.3	16.3	3.31	0.53	1.66	0.39
Greece	10.6	27.7	15.6	2.62	0.53	1.47	0.25
Baltics (Estonia, Latvia & Lithuania)	5.8	22.7	12.8	3.89	0.50	2.20	0.43
Croatia	4.2	15.5	4.0	3.66	0.26	0.95	0.16
Slovakia	5.4	14.1	9.1	2.60	0.38	1.67	0.33
Iceland	0.4	8.1	6.3	23.13	3.31	18.06	3.48
Bulgaria	7.0	7.3	3.3	1.05	0.20	0.48	0.15
Asia							
Japan	125.5	2902.7	2704.3	23.13	0.06	21.55	-0.02
South Korea	51.8	619.4	600.0	11.95	0.78	11.58	0.78
China	1394.0	590.9	563.3	0.42	0.06	0.40	0.06
India	1326.1	181.4	152.2	0.14	0.02	0.11	0.02
Taiwan	23.6	75.5	70.0	3.20	-0.04	2.97	-0.06
Hong Kong	7.2	61.3	46.6	8.45	0.72	6.42	0.40
Indonesia	267.0	48.2	45.3	0.18	0.02	0.17	0.02
Thailand	69.0	46.3	41.8	0.67	0.11	0.61	0.09
Singapore	6.2	33.1	27.4	5.32	0.40	4.42	0.49
Malaysia	32.7	30.2	25.0	0.92	-0.02	0.77	0.06
Philippines	109.2	25.9	25.2	0.24	0.02	0.23	0.02
Latin America							
Brazil	211.7	313.7	241.7	1.48	0.17	1.14	0.18
Mexico	128.6	180.8	171.8	1.41	0.23	1.34	0.22
Argentina	45.5	86.4	42.5	1.90	0.53	0.94	0.31
Chile	18.2	60.2	47.5	3.31	0.53	2.61	0.47
Colombia	49.1	45.6	29.8	0.93	0.13	0.61	0.08
Central America	48.5	33.0	28.4	0.68	0.11	0.58	0.10
Peru	31.9	24.2	17.6	0.76	0.13	0.55	0.12
Ecuador	16.9	12.2	9.9	0.72	0.15	0.58	0.10
Uruguay	3.4	8.8	4.3	2.60	0.76	1.28	0.69
Caribbean	14.8	7.3	4.6	0.50	0.35	0.31	0.23
Paraguay	7.2	7.0	2.6	0.97	0.37	0.36	0.26
Australasia							
Australia	25.5	441.3	385.8	17.33	0.62	15.15	0.48
New Zealand	4.9	81.4	69.6	16.52	1.52	14.13	1.53
Africa							
South Africa	56.5	59.9	38.8	1.06	0.19	0.69	0.10

Market Summary

		Revenue US\$m			Format						
Rank	Country	2018	2019	YoY % change	Subscription Streams	Ad-Supported Audio Streams	Video Streams	Downloads & other digital	Physical	Performance Rights	Synchronisation
1	US	6,655.3	7,356.3	10.5%	50.1%	10.2%	7.4%	10.1%	9.5%	8.7%	4.0%
2	Japan	2,929.0	2,902.7	-0.9%	14.4%	0.6%	1.6%	8.6%	68.0%	5.1%	1.7%
3	UK	1,339.9	1,436.6	7.2%	50.5%	2.2%	3.1%	5.3%	19.2%	17.2%	2.5%
4	Germany	1,198.4	1,259.7	5.1%	39.0%	2.2%	3.3%	5.9%	30.5%	18.6%	0.6%
5	France	954.7	992.2	3.9%	32.2%	4.3%	5.1%	3.0%	25.9%	26.9%	2.6%
6	South Korea	572.6	619.4	8.2%	49.8%	1.2%	2.2%	7.8%	36.0%	2.9%	0.2%
7	China	509.3	590.9	16.0%	39.2%	50.9%	0.2%	4.5%	0.5%	4.3%	0.3%
8	Canada	431.1	465.8	8.1%	57.2%	6.2%	5.8%	8.8%	12.0%	8.6%	1.5%
9	Australia	416.4	441.3	6.0%	58.0%	5.3%	6.8%	7.7%	9.7%	10.1%	2.5%
10	Brazil	277.3	313.7	13.1%	53.2%	6.7%	15.6%	1.0%	0.6%	22.5%	0.5%
11	Netherlands	283.5	311.1	9.7%	52.0%	2.6%	3.6%	1.6%	14.6%	24.3%	1.3%
12	Italy	256.3	277.4	8.2%	32.7%	8.8%	7.3%	3.6%	21.6%	22.6%	3.4%
13	Spain	219.5	255.4	16.3%	41.1%	5.5%	8.3%	2.7%	18.9%	22.5%	1.1%
14	Sweden	185.4	193.5	4.3%	70.6%	1.9%	2.9%	0.9%	6.2%	16.9%	0.5%
15	India	152.8	181.4	18.7%	24.1%	28.6%	20.5%	5.5%	5.2%	10.2%	5.9%
16	Mexico	154.4	180.8	17.1%	64.3%	8.0%	13.8%	3.1%	5.8%	3.9%	1.1%
17	Russia	114.2	171.7	50.3%	53.2%	20.4%	4.4%	5.1%	5.3%	10.9%	0.6%
18	Switzerland	136.6	145.7	6.6%	49.1%	2.4%	5.2%	9.7%	14.2%	19.1%	0.2%
19	Norway	131.5	138.7	5.5%	73.4%	1.0%	2.6%	1.0%	3.4%	17.8%	0.9%
20	Denmark	134.8	138.1	2.4%	57.1%	1.6%	3.0%	2.8%	6.0%	29.0%	0.4%
21	Belgium	133.8	132.5	-1.0%	36.2%	2.1%	5.1%	5.9%	20.3%	30.0%	0.4%
22	Austria	129.1	117.3	-9.1%	30.0%	2.5%	3.3%	5.2%	28.3%	30.1%	0.7%
23	Poland	111.1	114.9	3.4%	19.6%	2.2%	5.9%	1.5%	44.6%	25.3%	0.9%
24	Finland	82.3	88.0	6.9%	54.5%	2.8%	4.1%	0.9%	7.9%	29.5%	0.3%
25	Argentina	61.3	86.4	40.9%	33.3%	2.6%	9.1%	0.6%	3.7%	50.1%	0.6%
26	New Zealand	71.5	81.4	13.7%	66.8%	4.1%	3.7%	3.5%	7.4%	13.0%	1.5%
27	Taiwan	76.8	75.5	-1.8%	54.3%	5.3%	10.4%	3.7%	19.1%	4.5%	2.7%
28	Ireland	62.3	71.2	14.3%	57.2%	2.4%	2.6%	3.6%	14.2%	19.3%	0.6%
29	Hong Kong	57.7	61.3	6.3%	44.6%	3.6%	4.0%	2.6%	21.3%	22.5%	1.5%
30	Chile	50.8	60.2	18.5%	49.7%	12.6%	10.4%	0.7%	5.6%	18.5%	2.6%
31	South Africa	50.5	59.9	18.8%	40.0%	3.3%	5.0%	8.2%	8.1%	33.4%	1.9%
32	Turkey	37.3	48.3	29.6%	48.5%	3.2%	15.7%	1.2%	10.6%	18.4%	2.5%
33	Indonesia	44.0	48.2	9.4%	28.3%	14.2%	11.4%	37.7%	2.4%	4.8%	1.3%
34	Thailand	39.2	46.3	18.3%	28.1%	11.2%	42.7%	7.3%	0.9%	5.7%	4.1%
35	Czech Republic	40.1	46.1	14.9%	25.0%	4.2%	6.4%	3.2%	20.1%	37.5%	3.6%
36	Colombia	39.7	45.6	14.8%	37.6%	10.2%	15.0%	1.9%	0.6%	33.7%	1.0%
37	Portugal	36.3	38.5	5.9%	23.5%	4.4%	8.1%	2.6%	20.4%	39.6%	1.5%
38	Singapore	28.7	33.1	15.1%	67.1%	6.6%	5.6%	3.7%	0.0%	16.2%	0.8%
39	Central America	27.1	33.0	21.9%	71.7%	7.8%	4.7%	1.7%	0.2%	13.9%	0.1%
40	Hungary	26.9	32.3	20.3%	21.8%	3.4%	8.0%	1.3%	15.8%	49.3%	0.4%
41	Malaysia	30.4	30.2	-0.9%	30.7%	7.9%	20.8%	21.4%	2.1%	16.8%	0.3%
42	Greece	23.2	27.7	19.5%	18.9%	11.8%	9.2%	7.3%	9.1%	39.1%	4.6%
43	Romania	22.0	26.5	20.6%	13.5%	4.3%	5.4%	1.1%	4.0%	71.3%	0.3%
44	Philippines	23.6	25.9	9.7%	55.8%	17.4%	17.9%	4.1%	2.0%	0.7%	2.1%
45	Peru	20.5	24.2	18.1%	48.5%	9.2%	13.0%	1.7%	0.3%	26.8%	0.5%
46	Baltics (Estonia, Latvia & Lithuania)	20.7	22.7	9.9%	27.1%	3.8%	3.3%	0.9%	21.5%	43.4%	0.1%
47	MENA (Middle East & North Africa)	16.5	19.6	18.5%	53.0%	19.1%	18.3%	9.7%	0.0%	0.0%	0.0%
48	Israel	16.9	16.9	0.4%	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%	0.0%
49	Croatia	14.1	15.5	9.5%	4.4%	1.8%	1.9%	0.4%	17.3%	73.1%	1.1%
50	Slovakia	12.1	14.1	17.0%	30.9%	4.4%	6.8%	2.5%	19.8%	35.3%	0.2%
51	Ecuador	9.6	12.2	26.4%	64.5%	8.4%	7.0%	1.1%	0.1%	17.9%	1.0%
52	Uruguay	6.4	8.8	37.6%	38.0%	2.8%	2.9%	0.9%	4.4%	51.0%	0.0%
53	Iceland	6.7	8.1	20.7%	71.8%	0.7%	0.5%	0.2%	4.9%	21.9%	0.0%
54	Serbia	7.3	7.5	3.0%	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%	0.0%
55	Caribbean	5.4	7.3	35.1%	51.3%	4.6%	5.7%	1.5%	0.0%	36.9%	0.0%
56	Bulgaria	6.0	7.3	22.1%	22.0%	2.9%	8.3%	2.6%	9.8%	52.3%	2.1%
57	Paraguay	4.1	7.0	67.9%	26.9%	9.1%	1.2%	0.4%	0.0%	62.3%	0.0%
58	Slovenia	4.5	5.1	13.0%	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%	0.0%
59	Sub-Saharan Africa	3.1	4.3	40.7%	34.8%	11.7%	6.8%	10.9%	0.0%	35.9%	0.0%
60	Bolivia	0.4	2.2	525.9%	86.3%	7.5%	5.9%	0.4%	0.0%	0.0%	0.0%
61	Venezuela	0.3	0.0	-89.6%	50.1%	46.5%	1.9%	1.5%	0.0%	0.0%	0.0%

Global Revenues Share by Format

Total Streaming

	% of Global Revenues	Revenue US\$m
US	44.8%	4,981.1
UK	7.2%	802.5
Germany	5.0%	559.5
China	4.8%	533.7
Japan	4.3%	480.9
France	3.7%	412.3
South Korea	3.0%	328.9
Canada	2.9%	322.1
Australia	2.8%	309.2
Brazil	2.1%	236.8
Netherlands	1.6%	180.8
Mexico	1.4%	155.9
Sweden	1.3%	145.9
Spain	1.3%	140.2
Italy	1.2%	135.4
Russia	1.2%	134.1
India	1.2%	132.8
Norway	1.0%	106.6
Denmark	0.8%	85.4
Switzerland	0.7%	82.7
New Zealand	0.5%	60.7
Belgium	0.5%	57.6
Finland	0.5%	54.0
Taiwan	0.5%	52.8
Ireland	0.4%	44.4
Chile	0.4%	43.7
Austria	0.4%	41.9
Argentina	0.3%	38.8
Thailand	0.3%	38.0
Turkey	0.3%	32.5
Hong Kong	0.3%	31.9
Poland	0.3%	31.9
South Africa	0.3%	29.0
Colombia	0.3%	28.6
Central America	0.2%	27.7
Singapore	0.2%	26.2
Indonesia	0.2%	26.0
Philippines	0.2%	23.6
Malaysia	0.2%	17.9
MENA (Middle East & North Africa)	0.2%	17.7
Peru	0.2%	17.1
Czech Republic	0.1%	16.4
Portugal	0.1%	13.8
Greece	0.1%	11.1
Hungary	0.1%	10.7
Ecuador	0.1%	9.7
Baltics (Estonia, Latvia & Lithuania)	0.1%	7.7
Romania	0.1%	6.1
Slovakia	0.1%	6.0
Iceland	0.1%	5.9
Caribbean	0.0%	4.5
Uruguay	0.0%	3.9
Paraguay	0.0%	2.6
Bulgaria	0.0%	2.4
Sub-Saharan Africa	0.0%	2.3
Bolivia	0.0%	2.2
Croatia	0.0%	1.3
Venezuela	0.0%	0.0
Israel	0.0%	-
Serbia	0.0%	-
Slovenia	0.0%	-

Downloads & Other Digital

	% of Global Revenues	Revenue US\$m
US	51%	744.7
Japan	17%	248.7
UK	5%	75.7
Germany	5%	73.7
South Korea	3%	48.1
Canada	3%	41.1
Australia	2%	33.8
France	2%	29.3
China	2%	26.9
Indonesia	1%	18.2
Switzerland	1%	14.1
Italy	1%	10.0
India	1%	9.9
Russia	1%	8.7
Belgium	1%	7.8
Spain	0%	6.8
Malaysia	0%	6.4
Austria	0%	6.1
Mexico	0%	5.5
Netherlands	0%	5.1
South Africa	0%	4.9
Denmark	0%	3.8
Thailand	0%	3.4
Brazil	0%	3.0
New Zealand	0%	2.8
Taiwan	0%	2.8
Ireland	0%	2.6
Greece	0%	2.0
MENA (Middle East & North Africa)	0%	1.9
Sweden	0%	1.8
Poland	0%	1.7
Hong Kong	0%	1.6
Czech Republic	0%	1.5
Norway	0%	1.4
Singapore	0%	1.2
Philippines	0%	1.1
Portugal	0%	1.0
Colombia	0%	0.9
Finland	0%	0.8
Turkey	0%	0.6
Central America	0%	0.6
Argentina	0%	0.5
Sub-Saharan Africa	0%	0.5
Chile	0%	0.4
Hungary	0%	0.4
Peru	0%	0.4
Slovakia	0%	0.3
Romania	0%	0.3
Baltics (Estonia, Latvia & Lithuania)	0%	0.2
Bulgaria	0%	0.2
Ecuador	0%	0.1
Caribbean	0%	0.1
Uruguay	0%	0.1
Croatia	0%	0.1
Paraguay	0%	0.0
Iceland	0%	0.0
Bolivia	0%	0.0
Venezuela	0%	0.0
Israel	0%	0.0
Serbia	0%	0.0
Slovenia	0%	0.0

Physical

	% of Global Revenues	Revenue US\$m
Japan	45%	1974.7
US	16%	697.6
Germany	9%	384.1
UK	6%	275.4
France	6%	257.5
South Korea	5%	223.0
Italy	1%	59.8
Canada	1%	55.8
Poland	1%	51.2
Spain	1%	48.2
Netherlands	1%	45.4
Australia	1%	42.8
Austria	1%	33.2
Belgium	1%	26.9
Switzerland	0%	20.7
Taiwan	0%	14.4
Hong Kong	0%	13.1
Sweden	0%	12.0
Mexico	0%	10.4
Ireland	0%	10.1
India	0%	9.4
Czech Republic	0%	9.2
Russia	0%	9.1
Denmark	0%	8.3
Portugal	0%	7.8
Finland	0%	7.0
New Zealand	0%	6.0
Turkey	0%	5.1
Hungary	0%	5.1
Baltics (Estonia, Latvia & Lithuania)	0%	4.9
South Africa	0%	4.9
Norway	0%	4.7
Chile	0%	3.4
Argentina	0%	3.2
Slovakia	0%	2.8
China	0%	2.8
Croatia	0%	2.7
Greece	0%	2.5
Brazil	0%	2.0
Indonesia	0%	1.1
Romania	0%	1.1
Bulgaria	0%	0.7
Malaysia	0%	0.6
Philippines	0%	0.5
Thailand	0%	0.4
Iceland	0%	0.4
Uruguay	0%	0.4
Colombia	0%	0.3
Peru	0%	0.1
Central America	0%	0.1
Ecuador	0%	0.0
Singapore	0%	0.0
Bolivia	0%	0.0
Caribbean	0%	0.0
Israel	0%	0.0
MENA (Middle East & North Africa)	0%	0.0
Paraguay	0%	0.0
Serbia	0%	0.0
Slovenia	0%	0.0
Sub-Saharan Africa	0%	0.0
Venezuela	0%	0.0

Performance Rights

	% of Global Revenues	Revenue US\$m
US	25%	642.1
France	10%	266.9
UK	10%	246.7
Germany	9%	234.3
Japan	6%	148.2
Netherlands	3%	75.7
Brazil	3%	70.5
Italy	2%	62.7
Spain	2%	57.4
Australia	2%	44.4
Argentina	2%	43.3
Canada	2%	40.0
Denmark	2%	40.0
Belgium	2%	39.7
Austria	1%	35.3
Sweden	1%	32.7
Poland	1%	29.0
Switzerland	1%	27.8
Finland	1%	25.9
China	1%	25.6
Norway	1%	24.7
South Africa	1%	20.0
Romania	1%	18.9
Russia	1%	18.7
India	1%	18.5
South Korea	1%	18.3
Czech Republic	1%	17.3
Israel	1%	16.9
Hungary	1%	15.9
Colombia	1%	15.3
Portugal	1%	15.2
Hong Kong	1%	13.8
Ireland	1%	13.8
Croatia	0%	11.3
Chile	0%	11.1
Greece	0%	10.8
New Zealand	0%	10.6
Baltics (Estonia, Latvia & Lithuania)	0%	9.8
Turkey	0%	8.9
Serbia	0%	7.5
Mexico	0%	7.0
Peru	0%	6.5
Singapore	0%	5.4
Slovenia	0%	5.1
Malaysia	0%	5.1
Slovakia	0%	5.0
Central America	0%	4.6
Uruguay	0%	4.5
Paraguay	0%	4.3
Bulgaria	0%	3.8
Taiwan	0%	3.4
Caribbean	0%	2.7
Thailand	0%	2.6
Indonesia	0%	2.3
Ecuador	0%	2.2
Iceland	0%	1.8
Sub-Saharan Africa	0%	1.6
Philippines	0%	0.2
Bolivia	0%	0.0
MENA (Middle East & North Africa)	0%	0.0
Venezuela	0%	0.0

Synchronisation

	% of Global Revenues	Revenue US\$m
US	0.6	290.8
Japan	0.1	50.2
UK	0.1	36.3
France	0.1	26.3
Australia	0.0	11.1
India	0.0	10.8
Italy	0.0	9.5
Germany	0.0	8.1
Canada	0.0	6.8
Netherlands	0.0	4.0
Spain	0.0	2.9
Taiwan	0.0	2.0
Mexico	0.0	2.0
China	0.0	2.0
Thailand	0.0	1.9
Czech Republic	0.0	1.7
Chile	0.0	1.6
Brazil	0.0	1.5
Norway	0.0	1.3
Greece	0.0	1.3
Turkey	0.0	1.2
New Zealand	0.0	1.2
South Africa	0.0	1.1
Poland	0.0	1.1
South Korea	0.0	1.1
Sweden	0.0	1.0
Russia	0.0	1.0
Hong Kong	0.0	0.9
Austria	0.0	0.8
Indonesia	0.0	0.6
Denmark	0.0	0.6
Portugal	0.0	0.6
Philippines	0.0	0.5
Argentina	0.0	0.5
Belgium	0.0	0.5
Colombia	0.0	0.4
Ireland	0.0	0.4
Switzerland	0.0	0.3
Singapore	0.0	0.3
Finland	0.0	0.2
Croatia	0.0	0.2
Bulgaria	0.0	0.2
Hungary	0.0	0.1
Ecuador	0.0	0.1
Peru	0.0	0.1
Romania	0.0	0.1
Malaysia	0.0	0.1
Central America	0.0	0.0
Baltics (Estonia, Latvia & Lithuania)	0.0	0.0
Slovakia	0.0	0.0
MENA (Middle East & North Africa)	0.0	0.0
Bolivia	0.0	0.0
Caribbean	0.0	0.0
Iceland	0.0	0.0
Israel	0.0	0.0
Paraguay	0.0	0.0
Serbia	0.0	0.0
Slovenia	0.0	0.0
Sub-Saharan Africa	0.0	0.0
Uruguay	0.0	0.0
Venezuela	0.0	0.0

Total Market

	% of Global Revenues	Revenue US\$m
US	37%	7356.3
Japan	15%	2902.7
UK	7%	1436.6
Germany	6%	1259.7
France	5%	992.2
South Korea	3%	619.4
China	3%	590.9
Canada	2%	465.8
Australia	2%	441.3
Brazil	2%	313.7
Netherlands	2%	311.1
Italy	1%	277.4
Spain	1%	255.4
Sweden	1%	193.5
India	1%	181.4
Mexico	1%	180.8
Russia	1%	171.7
Switzerland	1%	145.7
Norway	1%	138.7
Denmark	1%	138.1
Belgium	1%	132.5
Austria	1%	117.3
Poland	1%	114.9
Finland	0%	88.0
Argentina	0%	86.4
New Zealand	0%	81.4
Taiwan	0%	75.5
Ireland	0%	71.2
Hong Kong	0%	61.3
Chile	0%	60.2
South Africa	0%	59.9
Turkey	0%	48.3
Indonesia	0%	48.2
Thailand	0%	46.3
Czech Republic	0%	46.1
Colombia	0%	45.6
Portugal	0%	38.5
Singapore	0%	33.1
Central America	0%	33.0
Hungary	0%	32.3
Malaysia	0%	30.2
Greece	0%	27.7
Romania	0%	26.5
Philippines	0%	25.9
Peru	0%	24.2
Baltics (Estonia, Latvia & Lithuania)	0%	22.7
MENA (Middle East & North Africa)	0%	19.6
Israel	0%	16.9
Croatia	0%	15.5
Slovakia	0%	14.1
Ecuador	0%	12.2
Uruguay	0%	8.8
Iceland	0%	8.1
Serbia	0%	7.5
Caribbean	0%	7.3
Bulgaria	0%	7.3
Paraguay	0%	7.0
Slovenia	0%	5.1
Sub-Saharan Africa	0%	4.3
Bolivia	0%	2.2
Venezuela	0%	0.0

US\$ Exchange Rates 2019

Country	Currency	Exchange rate
US & Canada		
US	US Dollar (USD)	1.00
Canada	Canadian Dollar (CAD)	1.33
Europe		
Austria	Euro (EUR)	0.89
Baltics	Euro (EUR)	0.89
Belgium	Euro (EUR)	0.89
Bulgaria	Bulgarian Lev (BGN)	1.75
Croatia	Croatian Kuna (HRK)	6.63
Czech Republic	Czech Koruna (CZK)	22.94
Denmark	Danish Krone (DKK)	6.67
Finland	Euro (EUR)	0.89
France	Euro (EUR)	0.89
Germany	Euro (EUR)	0.89
Greece	Euro (EUR)	0.89
Hungary	Hungarian Forint (HUF)	290.82
Iceland	Icelandic Krona (ISK)	122.84
Ireland	Euro (EUR)	0.89
Italy	Euro (EUR)	0.89
Netherlands	Euro (EUR)	0.89
Norway	Norwegian Kroner (NOK)	8.80
Poland	Polish Zloty (PLN)	3.84
Portugal	Euro (EUR)	0.89
Russia	Russian Rouble (RUB)	64.74
Slovakia	Euro (EUR)	0.89
Spain	Euro (EUR)	0.89
Sweden	Swedish Krona (SEK)	9.46
Switzerland	Swiss Franc (CHF)	0.99
Turkey	Turkish Lira (TRY)	5.69
UK	British Pound (GBP)	0.78
Asia		
China	Chinese Yuan Renminbi (CNY)	6.91
Hong Kong	Hong Kong Dollar (HKD)	7.84
India	Indian Rupee (INR)	70.43
Indonesia	Indonesian Rupiah (IDR)	14,150.67
Japan	Japanese Yen (JPY)	109.03
Malaysia	Malaysian Ringgit (MYR)	4.14
Philippines	Philippine Peso (PHP)	51.83
Singapore	Singapore Dollar (SGD)	1.36
South Korea	South Korean Won (KRW)	1,166.07
Taiwan	Taiwan Dollar (TWD)	30.92
Thailand	Thai Baht (THB)	31.13
Latin America		
Argentina	Argentine Peso (ARS)	48.12
Brazil	Brazilian Real (BRL)	3.95
Caribbean	US Dollar (USD)	1.00
Central America	US Dollar (USD)	1.00
Chile	Chilean Peso (CLP)	703.97
Colombia	Colombian Peso (COP)	3,290.74
Ecuador	US Dollar (USD)	1.00
Mexico	Mexican Peso (MXN)	19.26
Paraguay	Argentine Peso (ARS)	48.12
Peru	US Dollar (USD)	1.00
Uruguay	Uruguayan Peso (UYU)	35.50
Australasia		
Australia	Australian Dollar (AUD)	1.44
New Zealand	New Zealand Dollar (NZD)	1.52
Africa		
South Africa	South African Rand (ZAR)	14.46

International Certification Award Levels

	Albums - International repertoire				Singles - International repertoire			
Country	Gold	Platinum	Diamond	Basis	Gold	Platinum	Diamond	Basis
US/Canada								
Canada	40,000	80,000	800,000	Download equivalent	40,000	80,000	800,000	Download equivalent
USA	500,000	1 million	10 million	Download equivalent	500,000	1 million	10 million	Download equivalent
Europe								
Austria	7,500	15,000	-	Download equivalent	15,000	30,000	-	Download equivalent
Belgium	10,000	20,000	-	Download equivalent	20,000	40,000	-	Download equivalent
Bulgaria	1,000	2,000	-	Unit	-	-	-	-
Croatia	3,000	5,000	10,000	Unit	-	-	-	-
Czech Republic	CZK 500,000	CZK 1 million	-	Revenue	CZK 50,000	CZK 100,000	-	Revenue
Denmark	10,000	20,000	-	Download equivalent	4.5 million	9 million	-	Stream equivalent
Finland	10,000	20,000	-	Download equivalent	2 million	4 million	-	Stream equivalent
France	50,000	100,000	500,000	Download equivalent	15 million	25 million	50 million	Stream equivalent
Germany	100,000	200,000	750,000	Download equivalent	200,000	400,000	1 million	Download equivalent
Greece	3,000	6,000	-	Unit	1,000,000	2,000,000	-	Stream equivalent
Hungary	2,000	4,000	-	Download equivalent	2,000	4,000	-	Download equivalent
Iceland	2,500	5,000	-	Download equivalent	0.5 million	1 million	-	Stream equivalent
Ireland	7,500	15,000	-	Download equivalent	7,500	15,000	-	Download equivalent
Italy	25,000	50,000	500,000	Download equivalent	35,000	70,000	700,000	Download equivalent
Netherlands	20,000	40,000	-	Download equivalent	40,000	80,000	-	Download equivalent
Norway	10,000	20,000	-	Download equivalent	3 million	6 million	-	Stream equivalent
Poland	10,000	20,000	100,000	Download equivalent	10,000	20,000	100,000	Download equivalent
Portugal	7,500	15,000	-	Download equivalent	5,000	10,000	-	Download equivalent
Slovakia	EUR 10,000	EUR 20,000	-	Revenue	EUR 1,000	EUR 2,000	-	Revenue
Spain	20,000	40,000	-	Unit	20,000	40,000	-	Download equivalent
Sweden	15,000	30,000	-	Download equivalent	4 million	8 million	-	Stream equivalent
Switzerland	10,000	20,000	-	Download equivalent	10,000	20,000	-	Download equivalent
Turkey	25,000	50,000	75,000	Unit	3,000	5,000	10,000	Unit
UK	100,000	300,000	-	Download equivalent	400,000	600,000	-	Download equivalent
Asia								
China	7,500	15,000	-	Unit	-	-	-	-
Hong Kong	HK\$ 200,000	HK\$ 400,000	-	Revenue	-	-	-	-
India	12,000	30,000	-	Download equivalent	60,000	120,000	-	Download equivalent
Indonesia	IDR 500 million	IDR 1 billion	-	Revenue	IDR 300 million	IDR 600 million	-	Revenue
Japan	100,000	250,000	1 million	Unit	100,000	250,000	1 million	Unit
Malaysia	RM 250,000	RM 500,000	-	Revenue	RM 100,000	RM 200,000	-	Revenue
Philippines	7,500	15,000	150,000	Download equivalent	75,000	150,000	-	Unit
Singapore	\$ 50,000	\$ 100,000	-	Revenue *	5,000	10,000	-	Unit
South Korea	KRW 70 million	KRW 140 million	-	Revenue *	-	-	-	-
Taiwan	TWD 1.5 million	TWD 3 million	-	Revenue	TWD 500,000	TWD 1 million	-	Revenue
Thailand	THB 500,000	THB 1,000,000	-	Revenue	THB 300,000	THB 600,000	-	Revenue
Australasia								
Australia	35,000	70,000	500,000	Download equivalent	35,000	70,000	500,000	Download equivalent
New Zealand	7,500	15,000	-	Download equivalent	15,000	30,000	-	Download equivalent
Latin America								
Argentina	5,000	10,000	100,000	Unit	10 million	20 million	125 million	Stream equivalent

International Certification Award Levels

Country	Albums - International repertoire				Singles - International repertoire			
	Gold	Platinum	Diamond	Basis	Gold	Platinum	Diamond	Basis
Brazil	20,000	40,000	160,000	Download equivalent	20,000	40,000	160,000	Download equivalent
Central America & Caribbean	5,000	10,000	-	Unit	3.5 million	7 million	35 million	Stream equivalent
Chile	2,500	5,000	-	Unit	9.6 million	19.3 million	41 million	Stream equivalent
Colombia	5,000	10,000	-	Unit	4 million	8 million	16.9 million	Stream equivalent
Ecuador	3,000	6,000	-	Unit	-	-	-	-
Mexico	30,000	60,000	300,000	Download equivalent	30,000	60,000	300,000	Download equivalent
Paraguay	7,500	15,000	-	Unit	75,000	150,000	-	-
Peru	3,000	6,000	-	Unit	1.92 million	3.84 million	24 million	Stream equivalent
Uruguay	1,500	3,000	-	Unit	-	-	-	-
Venezuela	5,000	10,000	-	Unit	-	-	-	-
Middle East/Africa								
South Africa	15,000	30,000	-	Download equivalent	10,000	20,000	-	Download equivalent

Country	Music Videos		
	Gold	Platinum	Basis
US/Canada			
Canada	5,000	10,000	Unit
USA	50,000	100,000	Unit
Europe			
Austria	5,000	10,000	Unit
Belgium	5,000	10,000	Unit
Finland	5,000	10,000	Unit
France	5,000	10,000	Unit
Germany	25,000	50,000	Unit
Greece	3,000	6,000	Unit
Hungary	2,000	4,000	Unit
Ireland	2,000	4,000	Unit
Netherlands	7,500	15,000	Unit
Norway	5,000	10,000	Unit
Poland	5,000	10,000	Unit
Portugal	4,000	8,000	Unit
Spain	10,000	25,000	Unit
Sweden	5,000	10,000	Unit
UK	25,000	50,000	Unit
Asia			
Japan	100,000	250,000	Unit
Philippines	7,500	15,000	Unit
Australasia			
Australia	7,500	15,000	Unit
Latin America			
Argentina	7,500	15,000	Unit
Brazil	15,000	30,000	Unit
Chile	1,250	2,500	Unit
Colombia	5,000	10,000	Unit
Mexico	10,000	20,000	Unit
Uruguay	1,000	2,000	Unit
Middle East/Africa			
South Africa	5,000	10,000	Unit

Country	Albums - Domestic repertoire (ONLY if different from International levels)			
	Gold	Platinum	Diamond	Basis
Europe				
Hungary	2,000	4,000	-	Unit
Poland	15,000	30,000	150,000	Download equivalent
Turkey	50,000	100,000	150,000	Unit
Asia				
China	15,000	30,000	-	Unit
Hong Kong	HKD400,000	HKD800,000	-	Revenue *
India	75,000	150,000	-	Download equivalent
Malaysia	RM 100,000	RM 200,000	-	Revenue *
Taiwan	TWD 4.5 million	TWD 9 million	-	Revenue *
Latin America				
Brazil	40,000	80,000	300,000	Download equivalent
Colombia	10,000	20,000	-	Unit

Country	Singles - Domestic repertoire (ONLY if different from International levels)			
	Gold	Platinum	Diamond	Basis
Europe				
Belgium	10,000	20,000	-	Download equivalent
Latin America				
Brazil	40,000	80,000	300,000	Download equivalent

Notes on Award Levels

DEFINITIONS

ALBUMS

Albums can be certified on the basis of either:

Units: Only physical and full digital albums unit sales count towards the award level.

Download equivalent: Streams of any tracks from an album count towards the award level, in addition to physical and full digital album unit sales. Streams are converted into album download equivalent.

If single track downloads also count towards the award level, it is added to the notes section below.

Revenue: Set levels of revenue generated by an album count towards the award level, including revenue from audio streams. Revenue* indicates that streams are excluded.

The album award basis for each country is noted in the table below.

If the basis for album award varies from the above definitions, it is referenced in the notes section.

SINGLES

Single tracks can be certified on the basis of either:

Units: Only physical tracks and single track downloads count towards the award level.

Download equivalent: Single track downloads count towards the award level plus other formats, including streams, which are converted to a download equivalent.

Streams equivalent: Streams count towards the award level plus where applicable, single track downloads which are converted to a stream equivalent.

Revenue: Set levels of revenue generated by a single count towards the award level, including revenue from audio streams. Revenue* indicates that streams are excluded.

If the basis for singles award varies from the above definitions, it is referenced in the notes section.

If the award levels for domestic repertoire are different from those applied to international repertoire, they are provided in the notes section.

NOTES

US / CANADA

CANADA

Albums: Single track downloads and on-demand audio streams are included. For albums released prior to 1 May 2008, levels are 50,000 Gold and Platinum 100,000.

Singles: On-demand audio streams included, as well as physical single units.

USA

Albums: Single track downloads and on-demand video streams included. Latin repertoire levels are 30,000 Gold; 60,000 Platinum and 120,000 for Multi-Platinum.

Singles: On-demand video streams included. Latin repertoire levels are 30,000 Gold; 60,000 Platinum and 120,000 Multi-Platinum. Music videos: Multi-Platinum is 100,000

EUROPE

AUSTRIA

Albums: For albums released after 1 January 2017, only premium streams are included in addition to other formats. Singles: For singles released after 1 January 2015, only premium streams are included

BELGIUM

Singles: Domestic repertoire includes all songs sung in Dutch or French, and International songs includes all songs not sung in Dutch or French

CROATIA

Albums: Also operates Silver award level (1,000).

CZECH REPUBLIC

Albums and singles: Award levels are on a revenue basis and expressed in local currency (CZK) in the summary table. Albums: Single track downloads included.

DENMARK

Singles: Award calculated on streams and stream-equivalents. One download is equal to 100 streams.

FINLAND

Singles: Award calculated on streams and stream-equivalents. Award levels have been periodically updated and a title is eligible for the award level that was in place on the day of release. Please contact IFPI Finland for further information on level changes.

FRANCE

Music Videos: EPs are included. Diamond is 40,000 (from 60,000 in 2018).

GERMANY

Albums: Jazz repertoire levels are 10,000 Gold and 20,000 Platinum. Only premium streams are included. Singles: Levels above apply to singles released after 1 June 2014; different levels apply for repertoire released prior to this (150,000 Gold and 300,000 Platinum). Only premium streams are included. Music Videos: Digital sales included (long form only).

GREECE

Singles: In 2019, domestic and international singles consolidated under the same methodology and certification levels.

HUNGARY

Levels shown apply to titles released after 1 January 2018. For information on awards levels for titles released before 2018, please contact MAHASZ.

ICELAND

New Singles certification introduced for 2019, based on subscription streams only.

IRELAND

Albums: Single track downloads included.

NETHERLANDS

Albums: Single track downloads included. Classical/Jazz and World Music levels are Gold 10,000 and Platinum 20,000.

NORWAY

Singles: Streams and stream-equivalent. Figures shown in the table represent number of streams.

POLAND

Since February 2017, certification units have been based on revenue.

Albums: Unit sales are derived from revenue - 20 PLN = 1 album unit.

Singles: Unit sales are derived from revenue - 2 PLN = 1 single unit.

PORTUGAL

Albums: Single track downloads included.

SLOVAKIA

Award levels are on a revenue basis and expressed in local currency (EUR) in the summary table.

Albums: Single tracks downloads included.

Music Videos: Figures shown are for domestic repertoire. For international repertoire levels are Gold 750 and Platinum 1,500.

SWEDEN

Albums: Album download equivalent basis; 10 single track downloads from same album = 1 album; 1 download bundle = 1 album. Single track downloads included. Singles: Only streams are included.

SWITZERLAND

Albums: French and Italian repertoire levels are Gold 7,500 and Platinum 15,000; As of 2018, Audio Streams qualify towards the certification levels.

UK

Albums: Also operates a Silver award level (60,000). Singles: Also operates a Silver award level (200,000).

ASIA

HONG KONG

There are two local music industry associations in Hong Kong:
HKRIA: Albums: Levels indicated in the table are for streams (international). For domestic repertoire the full levels are: Gold - 10,000 physical units, or 100,000 downloads, or HKD400,000 in streaming revenue or a combination of various proportions of these; for Platinum the figures are double the Gold levels. For international repertoire the full levels are: Gold - 5,000 physical units, or 50,000 downloads, or HKD200,000 streaming revenue or a combination of various proportions; for Platinum the figures are double the Gold levels. For both international and domestic repertoire 10 digital singles = 1 album and streaming revenue of HK\$40 = 1 album.
IFPI (Hong Kong Group): For details of Gold/Platinum levels of IFPI (HKG), please visit: <http://www.ifpihk.org/content-page/rules-of-ifpi-hkg-gold-disc-award>

INDIA

Albums: Album equivalent basis - 25 ringback tones from same album = 1 album; 10 single track downloads = 1 album. Single track downloads included.
Singles: Levels for domestic repertoire are Gold 120,000 and Platinum 2400,000.

INDONESIA

Albums: Awards are on a revenue basis for physical album and digital album awards. For digital albums, the following formats are included: album downloads, single track downloads, ringback tones and streams.

JAPAN

Albums & Videos: Physical and digital awards are certified separately. Highest level Diamond in the table is called Million award locally. Physical and digital awards are certified separately and there are also separate digital awards in the following categories: 1) master ringtones; 2) single tracks. Highest level Diamond in the table is called Million award locally.

MALAYSIA

Albums & Singles: Award levels are on a revenue basis (physical and digital) and expressed in local currency (MYR). Methodology for certification awards expected to be revised in 2018. Please contact RIM for further details.

PHILIPPINES

Albums: Units-based award for physical albums and a 'combined sales' award which incorporates physical and digital. 'Combined award' includes all digital formats except ringtones. Equivalents are calculated as follows: 10 downloads = 1 album; 20 ringback tones/truetones = 1 album; 2 ringback tones/truetones = 1 full track download; 2 special premium sales = 1 album (must have minimum of 5 audio tracks); 5 video tracks = 1 album (live concerts are excluded); 10 music video downloads = 1 album. Streaming equivalent is based on streaming revenue where PHP 200 = 1 album.

SINGAPORE

Albums: Physical albums are certified on a full units basis. Award levels on a unit basis (both domestic and international) are Gold 5,000 and Platinum 10,000. Digital albums are certified on a revenue basis as follows: \$US10 = 1 digital album and revenue levels are indicated in the table. Singles: Both digital and physical singles are certified on full unit basis.

SOUTH KOREA

Albums: Full units based certification for physical albums or revenue based certification for total album (physical + digital) with revenue levels indicated in the table. Award levels on a physical unit basis (domestic and international): Gold 5,000 and Platinum 10,000. Single track downloads included in digital formats.

TAIWAN

Albums: Awards may be applied for on either a full units basis or on a revenue basis (revenue levels indicated in the table). Award levels on a unit basis: Gold 15,000 (domestic); Gold 5,000 (international); Platinum 30,000 (domestic); 10,000 Platinum (international) Streams and single track downloads included.
Singles: (domestic and international): Awards may be applied for on either a full units basis or on a revenue basis (revenue levels indicated in the table). Award levels on a units basis are: Gold 5,000 and Platinum 10,000.

THAILAND

Albums: Physical and digital awards are certified separately. Digital albums are certified on a revenue basis as follows: THB \$85 in digital sales from the same album = 1 album. Includes revenue from ringtones and ringback tunes only (downloads and streams not included). Revenue levels for digital albums are indicated in the table. Physical albums are certified on a full units basis as follows: Gold 10,000 (domestic); Gold 5,000 (international); Platinum 20,000 (domestic); Platinum 10,000 (international).

AUSTRALASIA

AUSTRALIA

Albums: Album download equivalent basis. For further information on album eligibility criteria for the local awards, please contact ARIA.
Singles: "Singles & track Chart" eligible bundles containing the lead track are eligible to be aggregated (operates as per the Chart rules). Music Videos: Digital bundles of videos of the tracks also included (counted equally with DVDs).

LATIN AMERICA

ARGENTINA

Albums: Also operates an award for physical sales only (same levels as listed). Please contact CAPIF for further information. Singles: Includes audio streams only. Music videos: Diamond level is 100,000 units.

BRAZIL

Albums: Single track downloads and on-demand video streams included.
Singles: On-demand video streams included. For domestic repertoire, the levels are: Gold 40,000; Platinum 80,000 and Diamond 300,000.
Music Videos: Only physical videos products included. 'Diamond' international level is 125,000. For domestic repertoire, the levels are: Gold 25,000; Platinum 50,000 and Diamond 250,000.

CENTRAL AMERICA & CARRIBEAN

Singles: Includes streams only

CHILE

Separate digital download certification for digital downloads, with levels the same for both singles and albums: Gold - 1.25 million, Platinum - 2.5 million.

COLOMBIA

Singles: Includes streams only.

MEXICO

Albums: Single tracks downloads are included. Award levels indicated in the table above apply to albums released from 1 July 2009. For award levels for titles released before 1st July 2009 please contact Amprofon.
Singles: Includes sales versions in different languages, genres, acoustic versions, live and collaborations with other artists.
Music videos: 'Diamond' level (100,000) applies for videos released after 19 February 2014.

MIDDLE EAST / AFRICA

SOUTH AFRICA

Albums: Single track downloads included. Album equivalent basis is 220 mastertones or ringback tones = 1 album; 10 full Album downloads = 1 album. Levels for domestic and international albums apply only to releases after 1 Dec 2015. For releases before 1 Dec 2015, certification levels for domestic and international albums are Gold 20,000 and Platinum 40,000.

Sales Tax On Sound Recordings 2019

Country

Argentina	21%
Australia	10%
Austria	20%
Belgium	21%
Brazil	12-15%*
Bulgaria	20%
Canada	5%
Chile	19%
China	9%
Colombia	19%
Croatia	25%
Czech Republic	21%
Denmark	25%
Ecuador	12%
Finland	24%
France	20%
Germany	19%
Greece	24%
Hong Kong	0%
Hungary	27%
Iceland	11%
India	18%
Indonesia	10%
Ireland	23%
Italy	22%
Japan	10%
Malaysia	10%
Mexico	16%
Netherlands	21%
New Zealand	15%
Norway	25%
Paraguay	10%
Peru	18%
Philippines	12%
Poland	23%
Portugal	23%
Singapore	7%
Slovakia	20%
South Africa	15%
South Korea	10%
Spain	21%
Sweden	25%
Switzerland	8%
Taiwan	5%
Thailand	7%
Turkey	18%
UK	20%
Uruguay	0%
USA	0%-10%

Notes:

Brazil: figure above refers to sales for international artists. For local artists there is zero sales tax

Canada: Federal sales tax is 5%. Provincial sales tax varies by province.

USA: Sales tax varies by state.

About IFPI

IFPI is the organisation that promotes the interests of the international recording industry worldwide. Its membership comprises some 1,300 major and independent companies in almost 60 countries. It also has affiliated industry national groups in 56 countries. IFPI's mission is to promote the value of recorded music, campaign for the rights of record producers and expand the commercial uses of recorded music in all markets where its members operate.



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PAGE 10

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PAGE 60

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PAGE 62

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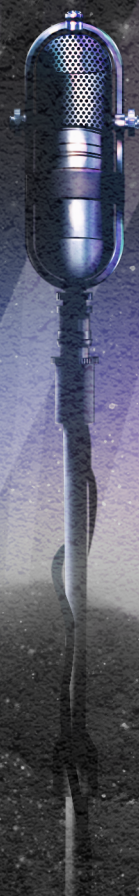
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